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MAY CONSOLIDATE TWO ORCHESTRAS IN LOS ANGELES

New Symphony and Old Organization May Be Conducted by Noted Musician—Walter Rothwell of New York Elected Conductor of the New Orchestra—Tandler Offers to Resign in Order to Effect Amalgamation

LOS ANGELES, CAL., July 23.—The Los Angeles symphony pot is boiling in a more lively manner than usual this week. It will be remembered that there are two orchestras promised for next season, the Los Angeles Symphony, which will then enter its twenty-third season, the last six being under the direction of Adolf Tandler, and a new orchestra to be financed by W. A. Clark, Jr., and managed by L. E. Behymer.

There has been a rushing to and fro of orchestra players to see where they could make contracts the most advantageously to themselves, and both orchestras have their personnel well filled. And each orchestra alleges that it has \$100,000 in sight for the next season. Originally Henry Schoenefeld was announced as the leader of the new orchestra and Adolf Tandler was to have been retained as the leader of the Los Angeles Symphony.

Then Henry Schoenefeld's name disappeared from the announcements and it was rumored that there was search for an Eastern conductor. Now Walter Rothwell has appeared on the scene. It is certain that he is to be the conductor of the new orchestra.

Coincident with this news, Adolf Tandler has telegraphed a statement to Mr. Clark, who is in Montana, that he will withdraw from the leadership of the Los Angeles Symphony, if that action will result in the amalgamation of the two forces under a conductor of note.

A committee from the old orchestra has been appointed to consult with one from the new orchestra promoters, and it is suggested that each association put up \$75,000 and have five members on a new directorial board. This doubtless will leave Mr. Behymer in the managerial chair. The matter of consolidation, however, is in the air until Mr. Clark's wishes are learned.

W. F. G.

LOS ANGELES, July 29.—The new Philharmonic Orchestra has searched the country over for a conductor of prominence. The choice seems to be Walter Rothwell, who is now in Los Angeles. Regarding the consolidation discussion, the persons at head of each orchestra express willingness. The absence of Mr. Clark, chief backer of the Philharmonic, and Mrs. Hoyt, president of the Symphony, prevents definite action.

Publicity Manager Fitzgerald of the Symphony states that Conductor Tandler's proffered resignation would not be accepted.

Ferrari-Fontana Weds

Edoardo Ferrari-Fontana, tenor, formerly of the Metropolitan Opera Company, and Edith Tallez, daughter of a Havana sugar planter, were married on July 29 in Newark.

The tenor was divorced by Mme. Margaret Matzenauer, contralto of the Metropolitan Opera, last April, the wife getting the custody of their five-year-old daughter.



THE SALZEDO HARP ENSEMBLE

A Unique Organization, Founded and Directed by Carlos Salzedo, the Noted French Harpist, Which Will Tour the Country This Season. Mr. Salzedo Is Shown in the Center (See Page 6)

WON'T DEPORT MUCK

Attorney General Says Interned Leader Will Be Released Sept. 1

WASHINGTON, D. C., July 30.—Attorney General Palmer has issued a statement to the effect that the Government has decided not to deport Dr. Karl Muck, but that former conductor of the Boston Symphony will be released, probably about Sept. 1, with a number of other enemy aliens who have been interned.

Mr. Palmer says that while the Department of Justice hitherto has regarded Muck as belonging in the class of "dangerous enemy aliens," with the resumption of practically a peace status the reasons for detaining many of the interned Germans, Dr. Muck included, "have disappeared." He intimates, however, that the Government will keep a watchful eye on these people for some time to come.

Scores of interned enemy aliens will be released within the next six weeks or two months, Mr. Palmer said, several hundred already having been given their freedom.

A. T. M.

Victoria Boshko Decorated

Victoria Boshko, young Russian-American pianist, has received a decoration from Queen Elizabeth of Belgium in recognition of her work for Belgian relief. Miss Boshko raised funds by concerts given in several parts of the country, the largest having been given in the Auditorium of Chicago.

Famous French Critic Said to Be in Bad Graces of His Government

Romaine Rolland, famous French critic, author of the most discussed musical novel of the age, "Jean-Christophe," is reported to be in the bad graces of the

French Government on account of alleged political utterances. One report says that Rolland, who has been in Switzerland during the most of the war, is now interned in a French camp.

Oskar Straus and Other Austrian Operetta Composers Will Tour America

"To prove to the world that culture still exists in spite of the war," Oskar Straus, the Austrian composer of light operas, will, according to an Associated Press dispatch, make a tour of America next spring with Emmerich Kalman and Franz Lehar, and perhaps other composers of the Viennese type of operetta. Straus was born in Vienna in 1870 and was a pupil of Max Bruch. He has written innumerable light operas and musical reviews, the best known of which in this country are "The Waltz Dream" and "The Chocolate Soldier." Straus plans to bring a troupe of singers with him from Vienna in order that the American public may hear the operas as they are given on the other side.

Tetrazzini Cables That She Will Visit America Next Season

Jules Daiber reported on July 29 that he had just received a cable from Mme. Luisa Tetrazzini, from Lugano, stating that she would surely visit America next season, and that she looked forward to Mr. Daiber's visit to London in September, when Mme. Tetrazzini will begin her concert tour in the British capital, visiting also Scotland, Ireland and Wales. The rumor that the diva would not visit America is, therefore, erroneous. Her tour will begin on Nov. 23 at the New York Hippodrome, continuing in Boston and Pittsburgh. She will be in San Francisco on Dec. 9.

HAMMERSTEIN CRITICALLY ILL

Famous Impresario Again Stricken—Planned to Re-enter Operatic Field

Seriously ill in the Lenox Hill Hospital, New York, where he was taken on Saturday afternoon last, Oscar Hammerstein is suffering from diabetes complicated with other troubles. On Wednesday morning he was reported by the hospital authorities to be in a "critical condition."

The famous impresario is seventy-two years of age and was a patient in the same hospital for a similar illness six months ago. Little hope is entertained for his recovery. He was to have re-entered the operatic field in New York next season.

Koemmenich Accepts Post of Conductor of Star Opera Company

Louis Koemmenich, formerly conductor of the New York Oratorio Society and the Mendelssohn Glee Club of New York, has accepted the post of conductor of the Star Opera Company, which, as already announced, is to give a season of German operetta at the Lexington Theater, New York, beginning Oct. 20. It is stated that rehearsals of the company will begin Oct. 20. Otto Goritz is artistic director.

Rothwell Accepts Conductorship

[By Telegraph to MUSICAL AMERICA]

LOS ANGELES, July 30.—Walter Rothwell has accepted the conductorship of the new Philharmonic Orchestra. The season will open Oct. 24. Twelve pairs of concerts will be given, with famous soloists; ten popular and twelve children's concerts will be given.

BALTIMORE WILL AID ITS SYMPHONY

Mayor's Action Is Interpreted to Mean City Will Continue to Foster Music

BALTIMORE, Md., July 24.—The statement given out officially by Mayor Broening as to the future plans of the Baltimore Symphony Orchestra, which announces that the appropriation for the concerts to be given this year has been made up, was received joyfully by the music-loving public whose grave fears of the discontinuance of the municipal organization are now set aside. At a conference with Frederick R. Huber, Municipal Director of Music, who is also the efficient manager of the local symphony orchestra, Mayor Broening said he was determined that there should be no backward step in the city's musical activities. Mr. Huber was instructed to arrange a schedule for this season's concerts by the orchestra, the first date being listed for October at the Lyric. Mayor Broening stated that: "People appreciate the Symphony Orchestra, as well as the two bands, and their management will not be interfered with at this time."

This is as definite as the mayor would announce. Whatever new plans as to the likelihood of naming a musical commission and other managerial changes were not touched upon at this conference. Frederick R. Huber will endeavor to follow the high standard that his initial management of the orchestra has set, and with the continued services of Gustav Strube, the original conductor, the orchestra will doubtless be maintained to the approval of the local musical contingent.

The assurance of continued municipal support to the orchestra proves that the new administration is alert to the value of this outlay, through which the community is culturally benefitted and the city gains prominent recognition.

As an evidence of his musical interest, Mayor Broening has arranged that the Municipal Band concerts will be held in schoolhouses on rainy nights, instructions to that effect having been issued to Frederick R. Huber, municipal director of music. This will give various neighborhoods opportunity of hearing the concerts when open air performances are barred by rain.

Another instance of Mayor Broening's appreciation of public music is displayed in the plans outlined with the assistance of the Park Board, J. Cookman Boyd, president. The idea advanced is to build a floating island upon which the City Park Band will give concerts upon Druid Lake. The sides of the lake are to be constructed with suitable seating arrangements, the sloping sides of the lake will form a natural stadium that will accommodate thousands, and the floating band can readily be heard over the wide space of the lake. It is proposed to have these plans ready for the massed concert, Sept. 12, when the City Park Band, Edward Cuero, director, and the Municipal Band, John Itzel, conductor, will give a joint program to mark the celebration of "Old Defenders' Day" and a spectacular celebration of the birth of "The Star Spangled Banner."

The second free concert of the Haydn Symphony Orchestra, Charles Plumacher, leader, was given at the assembly hall of the Western High School, July 24, this being a privilege made possible through the approval of the mayor to use the public school buildings for musical recreation. F. C. B.

received. Lily Meagher, soprano, another pupil of Mme. Carylna's, recently sang at the Ambassador with success.

"AIDA" CAST ANNOUNCED

Singers from Three Leading Opera Companies to Appear

The outdoor performance of Verdi's "Aida," which is to be given at the Sheephead Bay Speedway on the evening of Aug. 10, under the patronage of the Italian Consul-General, for the benefit of the sufferers of the recent earthquake in Florence, promises to be one of the most interesting of its kind ever presented in New York.

Fortune Gallo and Andres de Seguro of the Metropolitan Opera Company, who have the production in charge, have announced the cast, which will be as follows: *Aida*, Marie Rappold of the Metropolitan; *Amneris*, Cyrena van Gordon of the Chicago Company; *High Priestess*, Marie Tiffany of the Metropolitan; *Radames*, Manuel Salazar of the Gallo forces; *Amonasro*, Riccardo Stracciari from Chicago; *Ramfis*, Andres de Seguro of the Metropolitan; *The King*, Natale Cervi; *Messenger*, Luciano Rosini, both of the Gallo company. The orchestra will be under the direction of Giorgio Polacco, and the chorus of 300 under Willy Tyroler. The stage ensemble will be directed by Mr. de Seguro, and the stage managers will be Ben Altieri and Luigi Albertieri.

Paderewski Again Faces Crisis

Dispatches from Poland seem to indicate that Premier Paderewski is about to have difficulty with his unruly nation. It is quite fitting as a piece of world-psychology that the disturbance should run neck and neck, so to speak, with the Irish situation. Several months ago the diet refused to ratify his pledge made to the Peace Conference that Poland would make no offensive in East Galicia, and the Premier promptly resigned. The present difficulty is the result of the failure of the Diet to pass a vote of confidence in Mr. Ivanovski, Minister of Labor, and Mr. Pruchnik, Minister of Public Works. This act automatically retires the two men from office, and it is thought that this may be the opening wedge which will lead to the second resignation of Mr. Paderewski. The pianist-premier is at present in Paris, and the probabilities are that he will find a difficult situation awaiting him on his return to Warsaw.

Promise of Music Lessons Makes German Turn Traitor

The two German prisoners who gave information to the American military authorities and who have been brought to the United States to safeguard them

from their own countrymen, are surrounded with unusual mystery. It has been learned, however, that music played a part in the transaction. Captain Griffith, who was in charge of the interrogation of prisoners, found out that Scholz, one of the two, had musical ability. On the strength of this Captain Griffith, gaining the man's confidence, offered to bring him to America and enable him to continue the study of music, and Scholz divulged what information he knew. Later the German was dressed in the uniform of his officers and placed in a German officer prisoners' cage. In that way he acquired further information which he delivered to Captain Griffith.

DENY THAT "SUBSTITUTE" SYSTEM IS STOPPED

Rumor That Theater Managers Had Decided to Reject Old Orchestral Custom Without Foundation

A rumor to the effect that new differences had arisen between the theatrical managers and orchestral musicians was denied by Samuel Finkelstein, president of the Musicians' Mutual Protective Union. It had been stated that theatrical managers had made a stand against the system of "substituting" now in use in the theatrical orchestras. This applies to players in regular symphony orchestras who also take positions in theater orchestras. When a symphony concert fell at the same hour as a theater performance, it was formerly the custom for the symphony players to send substitutes. According to a present rumor the managers had decided not to permit the players to send substitutes. This would have meant, undoubtedly, that the symphony players would have been unable to accept positions in theaters for their spare time, as contracts are made for an entire season.

According to Mr. Finkelstein, the law of the union provides that the question of substitutes is a matter to be decided between the leader and the players. It had always been a custom, he said, for symphony players to take positions for their spare days in theaters. Should a concert fall at the same time, a substitute would be sent. As symphony players are generally the best players, he said, orchestras in theaters are glad to have these additions to their staffs, and agree to the sending of substitutes. Affairs between musicians and theater managers, he said, have now been arranged to the satisfaction of both, and he expected not the slightest trouble.

Samuel Chotzinoff to Be Heifetz's Pianist Next Season

It was learned this week that Samuel Chotzinoff would be the accompanist for the coming tour of Jascha Heifetz. Mr. Heifetz has been heard here since his debut concert with André Benoist as accompanist, but Mr. Benoist will return to his former position of accompanist to Albert Spalding with Mr. Spalding's re-entry into the concert field after his period of service in the army. Mr. Chotzinoff was introduced as accompanist by Efrem Zimbalist on the latter's first American tour. He has since played for a number of other noted artists.

Ruffo to Return to Chicago Opera

Official confirmation has been received of the statement published recently in MUSICAL AMERICA to the effect that Titta Ruffo, the eminent baritone, will again be a member of the Chicago Opera Association during the coming season. Mr. Ruffo has been serving in the Air Service of the Italian army during the past two years, holding finally the rank of first sergeant. Since his demobilization he has sung in Mexico City with a success that equalled his former triumphs, and he declares that his present fine physical condition is due to the strenuous training he underwent in the army.

Shortage in Orchestral Conductors

The Associated Musical Conductors of America last week issued a statement to the effect that there is a shortage at present of orchestral conductors. The reason for this condition of affairs is, according to some, the increased number of productions, while others hold that the entrance of the moving-picture houses into the orchestral field has made salaries much higher. Whatever the reason may be, it is certain that a conductor could easily earn \$100 a week in almost any production in New York.

Caroline Hudson-Alexander, soprano, has been engaged by the Handel and Haydn Society of Boston for the annual presentation of the "Messiah" in December.

HOUSE PASSES COPYRIGHT BILL

Measure to Protect American Works Abroad Now in Hands of Senate

WASHINGTON, D. C., July 30.—The bill introduced by Congressman Nolan of California, at the instance of the Society of Authors, Playwrights and Composers and other organizations, for the purpose of giving protection abroad to American musical and literary works produced since the outbreak of the war, was passed by the House on July 23. The bill now goes to the Senate. By the terms of the measure such works as have been produced in foreign countries since the beginning of the war are given like copyright protection in the United States.

The bill, which was published in full in these columns last week, brought about considerable discussion in the House before it was finally passed, a number of members seemingly not being convinced that some of the European countries could, at present or for a considerable time to come, guarantee copyright protection for our works, musical and otherwise, in return for our protection of their productions.

Referring to the bill and advocating its passage, Representative Davis, Tennessee, said: "The necessity for this law grows out of war conditions, because of the fact that the facilities for transportation of books and compositions between the United States and foreign countries and the almost impossibility of publishing these during the war in countries other than those in which the authors or composers resided, amounted to a practical suspension of American authors and composers obtaining copyright protection in England and other foreign countries and it had the same result with respect to foreigners obtaining copyrights in the United States. Diplomatic correspondence between our Government and the British Government resulted in a proposal from the British Government that the United States Congress enact a law amending the copyright law along the lines embodied in this bill, and they promised a British Order in Council granting similar privileges and protection to Americans in return."

"The Committee on Patents held hearings on this bill and undertook to very carefully consider it from every viewpoint, and the chairman of the committee received a letter from the Acting Secretary of State in which he not only endorsed the bill but urged its passage. Furthermore, the Society of Authors, Playwrights and Composers, the Authors' League of America and the American Publishers' Copyright League appeared before the committee and urged the passage of the bill. Mr. Solberg, Register of Copyrights of the Library of Congress, appeared before the committee and urged the bill's passage."

As there appears to be no opposition to the measure in the Senate it will doubtless be promptly passed by that body.

A. T. M.

OPERA UNDER THE SOVIETS

Moscow Staging Fine Productions—A Real People's Opera

Occasionally a little news trickles through from Russia which is illuminating as to present conditions in that chaotic which was once a great nation. According to Frank J. Taylor, a United Press correspondent who recently returned from Petrograd, the opera and ballet in Moscow are as well staged and well sung as they were before the war, and far better than any of the war-time productions in any of the other European capitals.

The difference in the audience is the most interesting development. Among splendidly dressed people and beautiful women, obviously of the former bourgeois classes, people who have been able to make their money last through the revolution, one sees unwashed, unshaven rough workmen, dressed in dirty work clothes. They are recipients of tickets distributed free of charge by the Government among factory workers and Government employees. These sit without removing their caps, apparently enjoying the theater for the first time in their lives. Ordinary persons must buy tickets—only the privileged workman or Government employee is a guest—at the box or from scalpers, the same as in capitalist lands.

Edith Chapman Gould, the New York soprano, is using, with success Eastwood Lane's "The Little Fisherman."

YALE OFFERS \$1,000 FOR TUNE

Substitute Wanted for "Wacht Am Rhine" Air in "Bright College Years"

NEW HAVEN, CONN., July 26.—At a midsummer meeting of the prudential committee of the Yale Corporation held yesterday a number of gifts by friends and graduates of Yale were announced. One of most important to Yale men was the announcement made by the secretary of the class of 1899 that a prize of \$1,000 is offered to be given for new music to the words of "Bright College Years."

The following minutes and votes occur in the records:

"The secretary read a letter from Murray Dodge, secretary of the class of 1899, presenting resolutions with reference to the tune of 'Bright College Years,' and offering in behalf of his class a sum of \$1,000 to be given as a prize to the composer of a new tune, or to be used in some way to bring about the substitution of something more acceptable to Yale men, the selection of the judges and other terms of the competition to be in the hands of the alumni advisory board.

"Voted to refer to the alumni advisory board for its recommendations the generous offer of the class of 1899."

The melody of "Bright College Years" is the same as that of the German song, "The Watch on the Rhine."

In reference to this song it is interesting to mention that ex-President Taft, Yale's distinguished graduate, speaking last year at an alumni luncheon, suggested that the music to "Bright College Years" be changed, saying: "One change in anthems that we should make, and it may accord with the fight we are making, is to make the 'Battle Hymn of the Republic' our national anthem." A. T.

Nikolai Sokoloff in California with String Quartet

Nikolai Sokoloff, conductor of the Cleveland Symphony Orchestra, is in California with a quartet composed of the first string instruments in his orchestra. Mr. Sokoloff is playing first violin; Mr. Edlin, who is concertmaster of the orchestra, is second violin; Mr. Kalodkin, viola, and Mr. de Gomez, cello. The quartet has been playing with great success in San Francisco and will probably go on a short tour of the Middle West before the opening of the regular orchestral season in Cleveland.

Hedda Bergère Soloist at Atlantic City

Hedda Bergère, dramatic soprano, a pupil of Mme. Kathryn Carvina, the New York vocal teacher, was the soloist at the Sunday evening concert on July 27 at the Hotel Ambassador, Atlantic City. Miss Bergère revealed in her performance a fine voice and was enthusiastically

Musicians and Their Handwriting — An Index to Character

Clearer Means of Revelation, Says Expert, Who Tells "Musical America" Readers What May Be Learned from Study of Signatures of Famous Artists—Are These Characteristics Yours?—Look Over the List and See Whose Writing Most Nearly Resembles Your Own—Everything Revealed in a Signature, the Expert Declares—A Study of the Handwriting of Music's Most Illustrious Exponents

By MAY STANLEY

If you are a graphologist you will be interested in this story; perhaps you will be even if your knowledge of handwriting—as mine was until very recently—is limited to saying, "That's an unusual signature." Because the collection of autographs here set forth, as the attorneys might say, represents the handwriting of fourteen of the most famous men and women in the musical world.

It occurred to me one day that it would be interesting to learn what characteristics the handwriting of some of the great artists displayed, and after painstakingly gathering them, I sallied forth to a man who knows all about graphology.

Just reflect for a moment, Miss Vocalist, that if you had studied this art in your "off" moments you might be able to look at your manager's signature on your contract and tell just how well he is going to live up to his pledges—depending on what characteristics were revealed in his signature. Or you, Mr. Manager, if you had added graphology to your other accomplishments, might after receiving his or her first letter, know what temperamental reefs to avoid in dealing with your latest songbird or violinistic prodigy. It's a wide field and worth cultivating.



Photo by Townsend-Sarny Studios

Signature of Mrs. Melba

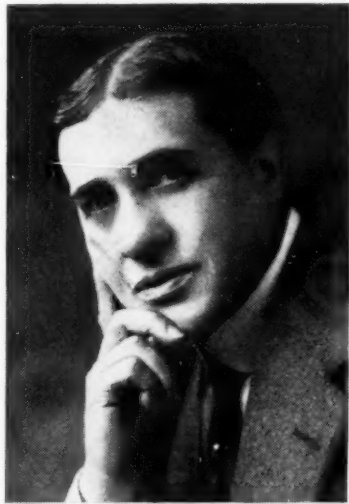
"There is no clearer means of revelation than that which one's handwriting furnishes," said the expert.

It seemed reasonable and I agreed. "Now, this handwriting," said he, taking up a letter signed by Mme. Nellie Melba, "shows exceptional powers of concentration by the comparatively small size of the writing. The letters are not always carefully joined, which indicates the presence of the idealistic mind. In the signature, however, the predominating characteristic is sequential thought, linked with logical reasoning. The large and gracious form of the capital M indicates imaginative faculty and the straight line beneath the signature emphasizes personality. It is not an expression of vanity but of force and exceptional poise."

"You see," he continued, warming to his subject experts will, "handwriting may be considered as a combination of gestures expressive of personality, and thus relationship exists between character and handwriting of the same order as between character and gesture. Do I make myself clear?"

"Perfectly," I replied in a weak voice. (I'm afraid of specialists, they seem to know so much and know it so thoroughly.)

He gave a chortle of delight—if great men ever do anything so undignified as chortle—as he picked up the next letter with its dashing signature of "Gerry Farrar."



—Photo © Moffett

Originality in Farrar Signature

"There's originality for you," he exclaimed. "Look at the eccentric boldness in the capital G, the surest sign of great originality. The wide curve of this letter also shows imagination and the extremely varying heights of the letters indicate imagination in unusual degree. The liaison between letters and words is indicative of logical, sequential and consecutive judgment. Notice also the heavy downward strokes that indicate an extraordinary amount of vitality, love of life and its pleasures. The writer has courage, as the general coarseness of the hand indicates, and the forceful upward flourish with which the signature ends shows love of applause and admiration. Pride is indicated in the capital F, through the single, thick, straight downward stroke and the vigorous crossing of the letter."

"The higher the organization in its development," he continued, placing Miss Farrar's letter on the table, "the more susceptible is the handwriting to the finer qualities of the mind. For example, observe this specimen of Mary Garden's writing. Imagination in unusual degree is indicated in the large, cowl-like formation of the M, while the absence of thickening in the down

strokes indicates not only intellectual tendencies, but a strong spiritual trend. The writer has a mind which, if not absolutely devotional, is keenly susceptible to a subtle appreciation of spiritual truths.

The roundness of the writing indicates responsiveness, which is additionally shown in the varying height of the letters, although these refer more directly to the quality of mental susceptibility. Impatience is indicated by the abrupt angles in the capital G, but the curve of the small r and the large open n indicate an unusual fund of kindness in the writer's nature. The possessor of such a handwriting would act in a kindly manner, even when the nature is not distinctly kindly. Strength of will and determination in a bundle is shown in the short down stroke of the small y."



Photo by Bain News Service

Signature of Gatti-Casazza

Paderewski, the Idealist

His eyes lighted again as he took up the signature, "I. J. Paderewski."

"Do you see the extravagant lengthening of the loop in both the 'I' and the 'J'?" he queried. "That is the certain mark of the visionary mind—the idealist. The open formation of the top of both letters indicates forceful and direct will power. This writing has every characteristic of the idealistic nature, in the long loop which is again shown in the capital 'P,' and in the almost total absence of liaison between the letters. It is the writing of a person whose spiritual nature dominates the physical and material, almost to the exclusion of the latter. The minuteness of the letters show forth the concentration and mental suppleness so characteristic of great minds. His affections are excessively tender, sympathetic and sensitive, as the extreme slope of the writing indicates, while the voluminous flourish argues rich, imaginative thought."



Photo by Bushnell

Signature of Maud Powell

shows a tendency toward severity of taste. The strong cross stroke indicates the possession of a firm will. As in the case of Mr. Paderewski's writing, the smallness of the characters shows concentration. Culture, that combination quality, may be inferred from the symmetrical writing, harmonious capitals, small but distinct writing and the small Greek d. Grace beyond the rules of art is evidenced throughout the writing.

"Now in this signature," he continued, taking up a letter by Charles Wakefield Cadman, "the general irregularity of the writing indicates a great deal of sensibility—a sensitive condition of nervous system is shown. The nature is not essentially a generous one, the writing is too crowded, and his relations to the material issues of life are not very clearly defined. The dot flying high over the small 'i' shows a marked degree of spirituality, while simplicity and artistic taste are exemplified in the capital C. This formation of the C is more closely associated, by the way, with literary ability than any other form."

Gatti-Casazza and Caruso

To turn from composers to operatic managers is but natural, and the next signature submitted was that of Signor Gatti-Casazza.

"Here you have the scholar and man of refinement, as the capital G shows," my informant explained. "This form presupposes artistic taste and cultivation, combined with a strong will, the latter being the infer-

ence from the lengthened down stroke. The return up stroke shows a conciliatory tendency, and the habitual use of this up stroke in the capital G indicates a kindly disposition. Here in this signature also the liaison between the letters indicates sequence of thought, and the kindly nature which the G indicated is emphasized in the curving loop of the small z. The graceful down stroke of the concluding letter is indicative both of defensiveness and incessant activity.

"Now, Caruso's handwriting is made more strikingly original by its concluding flourish. It is the hand of a self-assertive nature and in the writing of a man of inferior accomplishments would point to vanity. The statements of such a writer are always positive and the nature will brook no opposition. Taken in any form, the flourish is an unerring sign of love of admiration. Self-esteem is indicated in the large capitals, while the heavy down strokes show a fondness for all the good things of life."

"Did you know, speaking of Caruso," my informant went on, "that the Italians have produced the most beautiful specimens of cursive writing? Next to the Italians are the English. The English educated hand is the most distinguished and dignified in the world, but it is not the most graceful. Which is the worst? The average handwriting in America. It is usually slovenly and in most cases commonplace. The chief causes for the lack of expertness with the pen in this country are hurry, nervous excitement and lack of poise."

The neat, exceedingly legible handwriting of Mme. Schumann-Heink was next submitted.

"The greatest individuality in this handwriting is contained in the flourish," the graphologist explained. "This is usually true where a small, neat script is

written. The straight line of the flourish, ending in the two loops, indicates quiet self-assertion. The firm stroke ending in the small hook gives evidence of considerable obstinacy, but its chief meaning is self-assertion of the firmest but least obtrusive kind. Imagination, defensiveness and considerable business ability are also indicated."

Another handwriting in which the flourish plays a significant part is that of Cleofonte Campanini of the Chicago Opera.

"Look at that straight line under the signature and tell me what it means," the expert suddenly demanded.



Photo by Arnold Genthe

Signature of I. J. Paderewski

Wildly trying to collect some of the information that had been showered on me in the last half hour, I ventured the remark that it seemed to indicate the defensive person.

"Not at all," was the prompt answer. "Whenever you see that straight line under a signature you may feel confident that the writer is a person of exceptional poise and firmness of will. The firm upward strokes show a decided mind, of penetrating insight. These strokes in such a handwriting as Mr. Campanini's also give evidence of a strong, aspiring will, combined with much energy. The decisive crossing of the small t shows a persistent nature, one that will not relinquish any object greatly desired until it is won."

"In the writing of Mme. Amelita Galli-Curci the fine and tenuous lines show a degree of refinement almost spiritual, a fact which is again emphasized in the long loop of the capital G. As in the signature of Paderewski, this artist displays tenderness and an excessively sympathetic nature in the extreme slope of the writing. Everything she does she finishes perfectly, and the carefully closed a's indicate a spirit of reticence and modesty. Such a one would discourse little about her own achievements."



Photo by Paul Thompson

Signature of Enrico Caruso

Musicians and Their Handwriting — An Index to Character

[Continued from page 3]



Photo by Horner

Jascha Heifetz

"Ah, the constructive artist!" came the exclamation as the expert caught sight of Lucien Muratore's signature. "Look at that capital L! The lengthening of the lower part of the L always indicates the one who loves to build, to create, and here it underscores the whole signature. It is the L of vivid imagination, and of great creative ability in any field. As in the case of Mme. Powell,

"In the writing of Maud Powell one sees again the force of will and poise which are indicated by the straight line under the signature. The capital M is one of the most interesting letters in the signature, the extreme height of the first point indicating aspiration in unusual degree, while the large loop of the first part of the letter shows a determined nature with little exuberance. Here is a woman in whom sequence of thought and logic are predominant, shown by the *liaison* existing throughout the signature.



crashed and artistic adoring

Maud Powell

while the inevitable indication of good poise and force of will are indicated in the long flourish under the signature with which the writer concludes the small s."

"You may readily see," went on the expert, as I gathered up the sheaf of signatures, "that graphology, while it is interesting to the student of nature, has very definite possibilities in the field of usefulness. If

ambition is indicated by the height of the first point in the letter M. Excitable nerves and a critical spirit are shown in the eccentric crossing of the small t, and the general thickness of the writing shows sensuousness and bold courage.

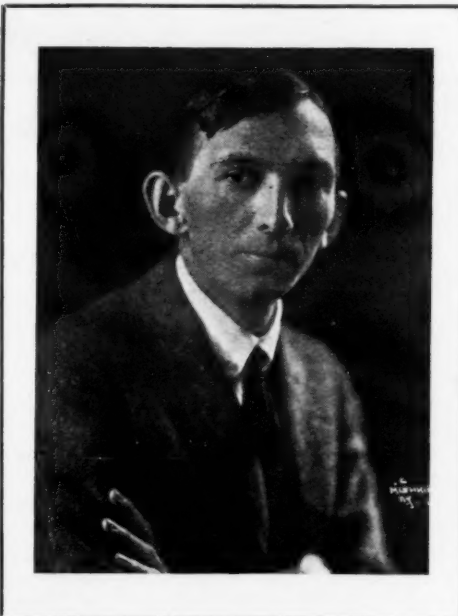
"Another handwriting in which the predominating characteristic is spirituality of thought is that of Jascha Heifetz. Observe the long loop of the capital J and the recurrence of the same loop in the small f, both indicative of the idealistic type of mind. Perseverance is shown in the unusual and vigorous crossing of the small t,

we have an art by which the inner and motive character of those about us may be estimated, how valuable that art must be to the layman, who has ordinarily to learn the character of his associates by laborious and often costly experience. Honesty and right principles always stand out boldly in one's handwriting, as do strength of will and all the qualities which group themselves around resolute character. Conversely, the weaknesses of human nature are quite as palpable, so you may see there is hardly a limit to its practical usefulness. I may add, also, that the space occupied by the writing denotes something of the writer's esthetic sense. The artistic generally prefer wide margins, and you will observe that this is the rule in the specimen you have asked me to examine."



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and I wish it all
As Heifetz's Campaign*



*A Colorado group comes
Charles Wakefield Cadman*



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*All my admiration
and thanks —*

Red. Garder



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same for few music
of all kinds
Alfred Delby
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Economy of Means Must Be Artist's Guiding Principle, Says Barbara Maurel

Young Mezzo-Soprano, Who Made Début Last Season, Would Apply This to All Music—Mary Garden as an Exponent of It—"Mise-en-Scène" as an Important Part of Concert Work

ARE American girls born with dreams of primadonnadom in their heads, as the proverbial lucky child is with a silver spoon in its mouth? It looks that way from the vantage point of the musical journalist. Some few really manage to achieve the longed-for operatic greatness, a far bigger number have it thrust upon them, not undesired, indeed, but quite possibly undeserved, while countless multitudes, though they never break into the magic circle which the footlights bound, go down even unto the grave wrapped in the glory of the operatic dream.

Barbara Maurel, the young mezzo-soprano who made a gratifying success at her New York recital début this spring, is an American girl, inasmuch as she has called this country home ever since she was five years old. To her as to other American girls, the fairies willed a full share of operatic ambition, though not with the sad results which attend their gifts all too frequently. At least, if the results were not so productive of a rosy glow of contentment as fulfilled dreams are in romantic visions of the might-have-been, they carried their campaign much further into the enemy's country of the IS than the usual girlish aspirants

could do without glutting the market. Many are called, but so few are chosen that a less self-exacting person than Miss Maurel might well have rested on her laurels, happy to have attained so much, rather than abandoning a success won, for the sake of following the ever-onward-dancing will-o'-the-wisp of the ideal. "We lived in Philadelphia," she explains, "and I was able to hear a good deal of opera. I used to go pretty regularly, two or three times a week. At that period Massenet was my idol. My tastes have changed since then!"

Economy of Means in Art

"While I was in Paris, I was so fortunate as to come in contact with Mary Garden, who was then, as she is now, my idea of a truly great artist. She gives evidence in her work of a principle which struck me forcibly. By no one else had I ever seen the economy of means set up as the guiding light it ought to be for every one engaged in artistic work. It was a lesson which I have never forgotten, and which it is my fondest wish to apply in whatever I do, whether in opera, which till recently maintained its old firm hold on my time and work as well as on my admiration and allegiance to it as the ideal, but in concert, too, the form of activity which claims my time and enthusiasm now.

"It was after I had studied a year or

two in Philadelphia that my operatic dreams began to come true. I went to France. For three years I followed the plans I had so carefully formulated for making an operatic career. I studied with Jean de Reszke all that time, and also prepared myself by training in such subsidiary matters as stage deportment. With de Reszke I studied the standard operas. 'Carmen' was one of his most frequent vehicles—he sang in it often



Photo by Maurice Goldberg

Barbara Maurel, Young Mezzo-Soprano

with Calvé—and I suppose I must have studied to some purpose, for when I sing a 'Carmen' aria I am usually told that I have Calvé's way of doing it!

"Orfeo" is my favorite above and beyond all other operas. The classics have such excellent lessons for even those artists who find their best *metier* in modern

works. Yet much as I admire the great masterpieces of the past, I cannot help feeling that this century is adding something new and wonderful to musical art. Debussy, to my mind, is the beginner of an exquisite new style.

"One of the critics spoke particularly of the gown I wore at my New York recital, and that pleased me greatly, for *mise-en-scène* appears to me so important that I spent much time and thought in planning that costume. I was to sing a program not conspicuous for novelty but made up chiefly of tried and true but delicate numbers, and I therefore wore a soft brocade of orchid color and carried a few blooms of the same exotic tint. A gown cannot help but be of supreme importance in setting the audience in tune with a recitalist; they see her before they hear her sing. Even the manner of entering and leaving the stage deserved study, for as Wedekind says, the very rhythm of the walk is sufficient basis for the reconstruction of a personality. Of course you will hear people say, 'Behavior which is natural is the best. Aren't they forgetting that a stage is not any one's natural environment and that only patient study can make one so familiar with it that he is at ease or at least can appear to be so on it? If one's hearers were all ears instead of being ears plus eyes and a goodly lot of other faculties, then and only then would disregard of these matters be justified.

"This summer I am devoting to musical study and research, so that next year I shall have a larger repertoire to draw on. Of course I shall continue to use my beloved French songs, things by Debussy, Chausson, Fauré. Then I have some songs by Rimsky-Korsakoff, Gretchaninoff, and above all Moussorgsky, laid away for summer study, and I have an eye, too, on some of the work of the newer British composers. So I should be amply equipped for the near century of concerts which my managers have booked for me for the coming season."

D. J. T.

HOW MUSIC FIGURES IN THE ANGLO-SAXON NOVEL

The "Musical Novel," So-Called — Dickens a Prime Lover of Music—"Ouida's" Vagaries— Collins and Thackeray Take Philistine View — Lytton's Works Pulse with Melody— Scott Ignores It—How "Trilby" Sang a Chopin "Impromptu"

By CLARE PEELER

SAID the cheerful villain to the heroine of Benson's "The Climber":

"When God wrote your music, Lucia, He marked it *prestissimo*."

"Probably," she said. "I maintain, however, that He marked you *prestissimo* also. . . . I crossed Edgar's (her husband's) out and substituted *presto*; but he got hold of it and wrote the old direction in again: *Allegro ma non troppo, e ben marcato*."

"Yes, he always was *ben marcato*," said Charlie.

The whole tragedy of three people is thus told in musical terms, and still "The Climber" is not a musical novel, so called. It is a book written by a man who knows music, loves it and speaks its language naturally. In English the type of work known as the "musical novel" usually falls into one of two classes; either, like Brontë's "Villette" and Fothergill's "First Violin," a love-story is merely surrounded with a certain musical atmosphere, or like Anne Sedgwick's "Tante," some one musician is more or less faithfully pictured. "Tante," made more notable by Ethel Barrymore's acting of the part, suggests, by the way, in its strong touch of the personal, not to say the malicious, that the author was emulating George Sand, who assuredly paid off a few old scores in "Consuelo."

Some Musical Novels

Gertrude Atherton's widely-heralded "Tower of Ivory" has a wooden, composite lay-figure of an opera singer for a heroine, a hopeless cad for a hero, and musical colonies of Munich and London for a background. A mixture of Wagner with wantonness, it interests the casual reader in neither. Willa Cather's clever and interesting "Song of the Lark" falls into the protagonist class; it is rather obviously a study of Olive Fremstad. So also W. J. Henderson's "Soul of a Tenor" displays more intimate knowledge of tenors than of souls, but no great depths of research into either. Two or three stand out of late years: George Moore's analysis of the music-feminist in "Evelyn Innes" and "Sister Teresa"; Ethel Sidgwick's "Promise," a wonderful study of a boy musician's development and his reaction to different types of environment; Arnold Bennett's "Book of Carlotta," showing us the woman influenced by music in her bodily and mental development. Of the musician described, Leslie Hodgson, the New York pianist, said to me the other day: "There is something of the naively, elementally childish about Carlotta's lover, the pianist, in that book." The phrase is a fine one.

But the great musical novel, we may be well sure, is written from the inside out, not from the outside in; I believe that it can only be written by a great musician, and, at that, about himself. There is more of value to the novelist in three or four paragraphs of Richard Wagner's "My Life" than in pages of critical analysis by never so brilliant a writer. Read the curious, naïve admission he makes of his thoughts at his second meeting with Cosima von Bülow, for example. The whole soul of that glorious, tortured, selfish, noble, cruel thing, the musician, is there. Hence the tremendous value of Romain Rolland's "Jean Christophe"; it is nearly a revelation of the artist-soul. But until an artist, and a great artist at that, turns novelist, it seems to me that the musical novel will not be written.

As sugar is to the dish of strawberries, so was a flavoring of music to the popular novel of an earlier day. Where would the Victorian heroine have been if she hadn't been able to "run her fingers over the keys, letting loose a flood of sweet



Dick Swiveller, in Dickens' "Old Curiosity Shop," Consols Himself by Playing "Away With Melancholy" on the Flute All Night, After He Has Been Jilted

melodies," or her glorious voice ring out in a heart-breaking song of parting? (Boy, page Tosti's "Goodbye.") Thus Ouida, the surreptitiously beloved of our mothers, reveled in musical detail, many inaccurate, all of them impressively staged. Her violins are always Stradivari when they are not Guarneri; crowned heads and such are hopelessly enamored of her tenors. *Correze*, the *heldentenor* of "Moths," spends most of his time and all of the operatic season singing "Faust." He warbles a few melodies from Palestrina, regardless of the fact that that master wrote only part-music. *Chandos's* protégé, the bud-

tone"; the immortal serenading of the Pecksniff sisters to the tune of "Go Where Glory Waits Thee!" the happy-faced junior partner of "Dombey and Son," wedded to 'cello playing in his leisure moments; at least one instance of the kind figures in nearly every work of the master-novelist.

Henry Kingsley has more to tell us of music than has the more famous brother Charles, and tells it more sympathetically. Nothing in Charles Kingsley's writing, for example, corresponds to the exquisitely described organ episodes in "Ravenshoe." Perhaps the theme of "Hypatia" may have kept music, except for the song of



Trilby, Du Maurier's Hypnotized Heroine, in the Act of Charming Hundreds by Her Factitious Voice. This Quasi-Musical Lady Made a fin-de-siècle Sensation in the Novel Named for Her

ding composer, faints with joy when the presentation of his opera in a private house in Park Lane "gives his name forever to the fame that he craved." (No wonder he fainted, if it was as easily won as that; our managers would give real money for the system.) Also, the singularly unpleasant *Syrlin* gets back at the recreant husband of his idol by writing a play around him, for which appropriately scathing incidental music is composed by a drawing-room tenor at a day's notice.

Dickens a Real Music Lover

But when Dickens, in "Hard Times," writes of the telegraph wires as "ruling a colossal strip of music-paper out of the sky," he shows his real preoccupation with what Guiomar Novaes quaintly calls "the things of music," no less than his gift for the odd metaphor. It is a preoccupation that shows throughout all his books. *Micawber*, imitatively describing how, when the future Mrs. *Micawber* sang "Little Taffline," he resolved to win that woman or perish in the attempt; *Dick Swiveller*, pouring the anguish of the jilted man into "Away with Melancholy" on his flute for the night-long distress of the neighbors on both sides of the way; *Mr. Bagnet*, of the second-hand instruments and the tender heart, who played bassoon in the theater orchestra; his friend *George*, falsely accused and captured, to *Bagnet's* distress, by means of "a second-hand violincello of a good

Wulf, out of that greatest of historical novels, but the same cannot be said of "Westward, Ho," laid in that Elizabethan time when England resounded with the catch, the glee and the roundel. *Here-ward* sings some wild impromptu alliterative glorifications of his own ideas, after the manner of the Norse heroes of Saga; but one suspects his songs of being a bit of local color introduced to show the English warrior's versatility. One does not feel the love for music in Charles Kingsley himself.

Collins and Thackeray Take Philistine View

Wilkie Collins apparently had the outlook of the tired business man in so far as music went. In "The Moonstone," most engrossing of detective stories, a concert is merely an appendage to a flower-show, a thing by implication to which idle women go to distract their minds; in "No Name," a symphony is described by one of the best-balanced characters in the novel as "bang-crash, varied by crash-bang"; and though *Count Fosco*, in "The Woman in White," loves music passionately, that love is not only associated in his person with one of the most villainous of fictional rascals, but it is referred to more or less in a spirit of tolerance as part of his equipment as a "foreigner." *Laura*, it is true, sings amateurishly; perhaps that is why *Fosco* was so anxious to put her in an asylum. As far as "Man and Wife" is concerned,

America's Great Women Novelists Largely Ignore Subject— Mrs. Humphry Ward "Features" Brahms — George Meredith's and George Eliot's Curious Errors—How Robert Hichens Parodies Celebrities —Chambers' Characters Go to Opera—Music of the Fire Towns in Arnold Bennett— The Woman Composer in "Dodo" — Why Shakespeare Pictured No Musician

or "The New Magdalen," the art of music might not exist; except that in the former the dangers of an operatic career in England at that time make part of the first *Anne's* hard fate.

Also, Thackeray evidently cared for music in the manner of the man who didn't know anything about it, but knew what he liked. Nothing is sweeter, I well think, than his reference in "Philip" to the days "when Julia sang, and the Joneses came to tea," but the reference is hardly in the manner of a *connoisseur*. Admiration for Grisi's singing is put in the mouth of the vulgarest climber in "Pendennis," that epic of the social struggle, but only as a proof of her wild attempt to talk as a person accustomed to good society. "The Newcomes" mingle no music save of the drawing-room type with their matrimonial dissensions. *Becky Sharp* makes some of her best efforts, however, by the way of her skill in song; *Joseph Sedley* all but proposes to her after her singing of "Oh, bleak and bare is the moor"; and perhaps the point of view of *Becky's* creator is best seen in this description:

"Rebecca sang a French song . . . afterward a number of simple ballads in which British tars, our King, poor Susan, blue-eyed Mary and the like were principal themes, . . . certain numberless good-natured, helpless appeals to the affections, which people understand better than the milk and water *lagrime, sospiri* and *felicità* of the eternal Donizettian music with which we are favored nowadays."

One wonders what Thackeray would have written of the good-natured, helpless appeals to the affections contained, *par exemple*, in "Pelléas et Mélisande."

"Henry Esmond" lacks even such reference to musical art; and in "The Virginians" it is only the dilettante's choice to pass away the idle moment.

Music Fills Lytton's Works

That same misuse of the noble art is deliciously satirized by Lytton, who loved music so well. In "Pelham" *Lady Frances* writes to her son: "I am quite mortified at times by your ignorance of *tunes* and *operas*; nothing tells better in conversation than a knowledge of music." Wherefore her son, the exquisite *Pelham*, when at Cambridge had a pianoforte in his room and a private billiard-room in a village two miles off. "Between these resources," he remarks airily, "I managed to improve my mind more than could reasonably have been expected." Referred to Josef Hofmann; or is it Paderevski who used to adore billiards?

Lytton's novels pulse with music. "What Will He Do Without It?" is fairly sung to the sound of *Dick Fairthorn's* flute, and the status of the musician of that day is regrettably indicated by his rich patron *Darrell's* description of the player as "the son of my bailiff, who unluckily took to the flute and unfitted himself for the present century." The ill-fated heroine of "The Last of the Barons" never moves without her cyther; and even the stout Earl Warwick's love of song cannot be constrained within the camp-like limits of his existence, while Edward the Gay ever and anon commands music as the essential delight of his nature. *Ernest Maltravers*, by way of leading *Alice* into the flowery path, begins to teach her singing; and her charming daughter *Evelyn's* lure for the ancient lover (in retribution?) commences with the tones of her lovely voice

[Continued on page 6]

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HOW MUSIC FIGURES IN THE ANGLO-SAXON NOVEL

[Continued from page 5]

that recall faintly to the elderly rascal Alice's bygone tenderness. Music follows the steps of the revelers' way through "The Last Days of Pompeii" and even lights the tragic pages of "Rienzi" and "Harold."

Little Music in Scott's Novels

On the other hand, the creator of "Quentin Durward" and "Guy Rannering," of "Ivanhoe" and of "Jeanie Deans," endows them with no interest in music and shows little of it himself. The lion-hearted Richard, it is true, "swaps" songs with the *Holy Clerk of Copmanhurst*, in Crusader fashion, but no other music brightens a page of Scott's most famous novel. The Swiss mountaineers yodel in "Anne of Geierstein," but to those who have heard their descendants do likewise the recollection is not softened by remembering the custom's hoary origin. Nor does its mention imply any but historical knowledge on Scott's part. "The Bride of Lammermoor's" tragic story, by the way, has been a topic for song and drama long before Donizetti embalmed it in "Lucia."

That the Brontë sisters' hard life was softened by music's charm may be deduced from "Jane Eyre," no less than from "Villette"; no allusion to the art, thank heaven, is found in "Wuthering Heights." The sheer magnificence of that story of passion would be as much marred by the amateurish tinkle of song, such as one hears in "Jane Eyre," as the glorious silences of the Alps would be disturbed by the noise of a mouth-organ.

Du Maurier says unnecessarily in "Trilby," that nine-days' wonder of the *fin de siècle*, that "the writer is no musician." Unquestionably he is a music-lover, but *Svengali* could not have been created by a musician. Not one touch of sympathy or understanding relieves the black picture of the devilish pianist-mesmerist. The idea of *Trilby's* "vocalizing the Chopin Impromptu in A Flat" is also, to say the least, startling; and not made less so by the statement that she sang at the end "a little chromatic ascending rocket up to E in alt, which *Svengali* had introduced, for it does not exist in the piano score!"

George Meredith's "Sandra Belloni" represents his only incursion into the field of the music-novel, and his heroine, who "could pitch any note," leaves us somewhat cold as regards her artistic side. George Eliot loved music passionately, as we are told on no less authority than that of Sir George Henschel, the Boston Symphony's first conductor, but she loved it perhaps too well or was too wise to introduce any technical music details in her books. Which is just as well, perhaps, since in "The Mill on the Floss" she can speak of the "perfect accord of descending thirds and fifths," and elsewhere talks of a "long-drawn-out organ stop."

Mrs. Ward "Features" Brahms

Mrs. Humphry Ward's characters confine their love of music to Brahms. In an interval of rest from reforming the English landlord, *Marcella* exclaims in delight as she hears the notes of a violin on a May night: "Brahms! Only he could express this night—and the river—and the rising glow and bloom of everything!" Apparently only he can express *Sir George Tressady's* vague music thought when he takes his *Letty* to St. James's Hall, to hear "the first notes of a new (?) Brahms quartet rise, thin and sweet." It is remarked of *Sir George* that "he derived a certain honest pleasure of a mixed sort from music; it suggested literary or pictorial ideas to him which stirred him and gave him a sense of enjoyment." Compared to which piece of stilted vagueness, give me the immortal picture of *Dick Swiveller* lying in bed, "his eyes on the ceiling," playing "Away with Melancholy!" *Laura*, in "Helbeck of Bannisdale," declares herself for technique, in the intervals of playing Brahms. "With her little hand clenched," she remarks that what she wants "is to play the notes. Any cat can get expression. You should have heard the one in our yard last night." *Rose, Robert Elsmere's* pretty young sister-in-law, is declared a remarkable musician, but details of any convincingness are appallingly wanting. One hears of her foot in its buckled shoe, showing as she plays; of the crystals around her neck, of her flushed face, but of little else. "I have just played my concerto very fairly," she remarks once; and of course it was a work of Brahms. She surrounds herself with "long-haired Bohemians," who are perpetually dropping on one knee and kissing her hand, and who all speak with a strong German accent, but who otherwise have no individuality. In "The Coryston Family" we have a glimpse of a performance of "Iphigenie," heard from an opera box, and we are told that the singer is a brilliant young American; whether she is singing Gluck's heroine is not clear. The analysis is that of the opera-heroine's psychology reacting on the mind of the girl-hearer, and is in no sense musical.

Hichens Parodies Celebrities

Robert Hichens launches into the realm of the musical novel in his "Way of Ambition," whose hero would write oratorio and is forced by a cruelly managing wife to write operas instead. A picture of a successful French rival suggests Debussy, as *Jacob Crayford* suggests Oscar Hammerstein and *Enid Varden* hints at Mary Garden; also one sees a New York first-night. But of musical atmosphere there is little. Much is made of the need of local color, of inspiration for the composer; over the musical side of that effort the author draws a veil.

Edith Wharton's handling of her topics is always so much that of the precision that one expects such reference to music as escape her in her works to be treated as though by a Mus. Doc. But part of her skilled technique indicates itself, perhaps on the way in which her characters are held in the picture; and so, in "The House of Mirth," *Lily Bart* brackets symphony concerts with philanthropy; both are, to her, diversions for the pathetic middle-aged hanger-on of society who lives in a "dingy flat and does her own cooking"; and *Gus Trenor* expresses the sentiments of many of his own kind when he describes the opening of the opera season as "another six months of caterwauling; all the women have new gowns, and none of the singers have new voices." In like fashion, "The Custom of the Country," the novel of the American climber, only carries allusion to the art of music as *Undine Spragg* would have alluded to it. Opera seats are only interesting as part of one's climbing outfit; music is never even mentioned in connection with them. "The new tenor who always refused to sing in private houses" only exists as an attraction to the dinner-parties of the would-be leader in society.

Margaret Deland, sometimes accused, among others, of being the great American novelist, allows few touches of musical charm to illumine the fine art of her works. An occasional reference to choir-practice in the "Old Chester" group is not even detailed as to what was practised. Perhaps Mrs. Deland prefers to draw a veil thereover. Neither "The Iron Woman" nor her contribution to the suffragette type, *Frederica* in "The Rising Tide," however, show any musical leanings. Iron women naturally wouldn't; but might not even a militant love melody?

Chambers Characters at Opera

Robert Chambers is as accurate when he refers to music as in every other detail of fashionable life; and when he shall some day make his heroine a great singer or his hero a great pianist, these will sing and play approved music according to approved standards. Meantime an occasional excursion to the opera to hear Caruso or Farrar (never by any chance anyone else) contents his puppets; except the heroine of "The Danger Mark," who, "like all the others of her set that year," sent flowers to Geraldine—in the intervals of conquering the drink habit.

No pent-up Utica contracts the powers of Arnold Bennett in writing of music. The Five Towns thinly disguise by their names a group of towns of which Gerald Cumberland, describing the chief one, writes: "Manchester is England's musical metropolis. Elgar said so ten years ago; Beecham echoed his words the other day. . . . It loves education and

knowledge for their own sake. . . . It is cultured, not in the lily-fingered sense, but in the sense that it loves literature, music, art." And Arnold Bennett makes us feel that atmosphere on occasion as clearly as he makes us see the musician's type in "The Book of Carlotto." Perhaps one of the most delicious short stories he has ever written is in the Five Towns group, telling of the Londoner who came in search of data about a celebrated artist, once a Five-Towner. The finishing touch is put to the urban conceit of the metropolitan by his discovering that these provincials were playing together the MS. score of a new Strauss work that he had never even heard of.

Benson's Woman Composer

One of the most music-loving of English popular novelists, E. F. Benson, son of the Archbishop of Canterbury, cannot keep allusions to the beloved art out of his works. *Lucia*, before mentioned, "prefers Beethoven to bridge," learns the "Pathétique" for four hands as a treat, feels Schubert "one of the magical things of the world." One of her original causes of complaint against her husband may be found in their going to Minorca together on their honeymoon, so that *Edgar* might there play for her "the Prelude where the rain drops on the iron roof." One feels for *Lucia*, somehow. She "adores Strauss, if only because he makes Wagner sound melodious," and so on, with analyses of the "Appassionata," of "Salomé," with allusions to Bach thrown in. Oddly enough, a critic remarked of the cruelly futile, tragically dreary finish of *Lucia's* career, that "the

book ends as though on the chord of the diminished seventh." In Benson's once famous "Dodo," *Edith*, a composer who breakfasts on poached eggs and themes for her new symphony alternately who studies the bass horn while at a house-party because she "must know every instrument in the orchestra," who marries and has children "in the intervals of composing," is not merely absurd; she is also quite real, for she is the artist imbued with that absorption in her art which, however irritating to the lay mind in some of its manifestations, cannot be denied an integral part of the equipment of genius. *Hugh*, the singer of "Sheaves," is an incarnation of that eternal youth, another side of the musical nature, and so on throughout Mr. Benson's works.

Music is a live part of the universe to certain writers; the groundwork of the whole universe to others; to yet some others, it is an other-universe. Consequently, their treatment of it may or may not suffer, according to their outlook from the careful introduction of musical "local color." The man who feels and knows music writes of it as no man can that merely hears it; and the former is soothingly free as a result from that jarringly patronizing attitude toward the finest of the arts. Shakespeare was far too wise to attempt to explore that other universe of music; he has analyzed the soul of the warrior, the merchant, the clod, the noble, the maiden, the murderer, the priest; but there is no study of a musician in all his work. Perhaps it was not the least of his greatness that he knew its limit.

Salzedo Delved Into Antiquity for Newest Musical Ensemble

THE paradoxical saying which advances that a thing to be very new must be very old is especially pertinent in the case of the Salzedo Harp Ensemble. No ensemble could be older—and newer—than a harp ensemble, but it was not until several years ago, when Carlos Salzedo, the French harp virtuoso, introduced his little company of artists at Aeolian Hall, New York, that a real harp ensemble was brought before a modern audience. There had often been attempts at playing the harp in groups, but in every case such demonstrations consisted of playing in unison, thus merely multiplying one harp by a given number of others. The Salzedo Harp Ensemble revealed the extraordinary possibilities in the polyphonic playing of this instrument, with due regard to the best musical observances.

Since its inception the Ensemble has made great strides, one of the chief factors for its success being its repertoire. Aside from the growing number of French and American moderns whom Salzedo has converted to the harp, there is the large range of classics written by the greatest of early composers for harp-sichord and kindred instruments, which suffer less in transcription for the harp than they do for piano and violin, which is the way we most frequently hear them.

Salzedo has been indefatigable in making such arrangements for his organization and they form the opening numbers of his programs.

Musically the Ensemble has been a charming revelation. The seven harps, played as they are by six gifted women and Mr. Salzedo himself, produce a profound sonority, in deep-toned gong-like strokes, or at times shimmerings of sound, and mere vague whispers of poesy. Then, too, there is the stage picture. It is not often that the concert platform boasts presentations which are at once a feast to the eye and the ear. Nothing, perhaps, has lent itself so well to fine tableaux as the picture of these seven players with their crescent-shaped harps.

As for Carlos Salzedo himself, he is one of the foremost harpists in the world, and in the Great War was a soldier of France. He has lived for the harp. Not alone has he exploited it as a player, but as a pedagogue and as a composer. He is the harp's regenerator, and he prophesies that we shall live to see the harp a more popular and widely played instrument than the piano; that we shall see orchestras with entire harp sections, as we now have them with violin sections.

The growing popularity of this Ensemble is shown by the fact that this season, in March, it is booked for its first long tour, which will be in conjunction with the Danish soprano Povla Frijs.

Village of 2,200 Inhabitants Has "The Best Band in Canada"

HUNTSVILLE, ONT., July 14.—A writer in the *Toronto Star Weekly* recently described Huntsville as the most musical community in Canada. This is because of its band, which has won an outstanding name for itself, and to which one person out of every forty in the town belongs.

Huntsville is a pretty village of 2200 population about 100 miles north of Toronto and at the entrance to the beautiful Muskoka Lakes. The band has fifty-five members and the director is Herbert L. Clark of Sousa's Band, himself a wizard with the cornet.

The band is an institution in Huntsville. The village is all wrapped up in it. Even its practices in a huge hall erected in the center of the town are attended by crowds of the townspeople. The man who is responsible to a large

extent for the band and its success is Charles O. Shaw, head of the Anglo-Canadian Leather Company, and himself a cornetist, who provided the hall and musical instruments and gives the organization his strong support.

They played last year at the Canadian National Exhibition at Toronto.

W. J. B.

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Justice in Washington, that some of these conductors and organizations had been discovered in reprehensible acts. So much for that.

On the other hand, there has always been a strong feeling, not alone among music-lovers but among all independent and fair-minded people, that art, and particularly music, belong among the spiritual forces, which should by common consent be kept out of, and certainly above, those terrible racial and religious conflicts which have cursed the world for centuries. And this was felt all the more in relation to certain of the great German composers, notably Wagner, for the reason that their whole lives proved that they were antagonistic to everything represented by the Huns and their policies, that they were indeed revolutionaries, had been prosecuted and had suffered as such, and consequently, on the basis of common justice, their masterpieces should not be put under the ban against everything German, which the majority of the people unquestionably insisted should be imposed, particularly after this nation was forced to enter the conflict.

* * *

In the discussion I noticed an editorial in one of your recent issues, which bears the earmarks of having been written by your distinguished and scholarly critic, Mr. Herbert F. Peyser. In this article Mr. Peyser refers to a letter written by Theodore van Hemert, which appeared in your "Forum" and in which the writer stated that "a little German music of the dead German composers might vary, more or less, the monotony of the song recitals—which were rather dull during last season." To this Mr. Peyser adds the comment: "Not 'rather dull,' but deadly."

Here we have, right away, the unfortunate position taken by those who are so saturated with the music of the great German composers that they positively suffer abdominal pains when they have to hear anything else at a concert. They may possibly admit occasionally, not as pleasing to themselves but as a concession to uncultivated public taste, that some works by Tchaikovsky, Grieg and others may occasionally be incorporated in symphonic and concert programs.

We come thus logically to the one thing which has been resented by the great mass of American music-lovers all along, and that is the evident determination of the worshippers at the shrines of the great German composers to bring about nothing more nor less than German domination in music, which in its way is just as hateful, just as detrimental to progress in music, just as subversive of that fundamental democratic spirit which is at last beginning to rear its head and make itself known in world affairs, as the attempted Hun domination of the world in material things, and which it was proposed to bring about, as we know, not alone by force but by force backed and put through by "schrecklichkeit."

Now it may be well for me to state at the outset that it is my conviction that the American people—and I think the English and French will be in accord with this—will never again tolerate the autocratic attitude assumed by those to whom the works of the German composers are all there is to music. They will never again submit to having the works of the great composers of other nations almost ostracized from the programs of our leading musical organizations. They will never again tolerate the outrageous propaganda made by Germans and their sympathizers, to the effect that the Germans are the only musically educated and music-loving people on earth, and that, as a logical consequence, if you desire to have a really sound musical education, you must go to Berlin or Munich, or at least to Vienna, to acquire it at the source; and that, finally, no artist who aspires to international distinction, certainly in orchestral music or in piano playing, or even in opera, can reach the desired aim except after the hallmark of distinction has been branded on him by Berlin. And finally, we shall never again tolerate the propaganda so assiduously as well as insidiously made by certain commercialist musical sheets, which were based for their main support upon the capitals of the Teutons, and which lost no opportunity virtually to insist upon the ridiculous assertion that just as no sound musical education could be secured in this country, just as little was it possible to make up a first-class orchestra of American musicians. This in itself was a reflection, indeed was an insult upon those thousands of worthy musicians, many of foreign birth and descent, already resident here and who, to my thinking, as your editor has often declared from the public platform, are just as good and just as capable as any musicians to be found in any city abroad. And what applies to the musicians can be applied with equal force to the music teachers and music schools in this coun-

try, namely, that our music teachers and professors, both native and foreign, are fully up to the mark, and able to hold their own against any of those to be found on the other side, while they have this additional advantage, that the students who study with them are not subjected to those seductive influences which more than anything else constitute the much-belauded "musical atmosphere" to be found in the foreign cities. And it is these same German worshippers who, supported by certain of our leading critics, positively explode with Homeric laughter at the mere suggestion that possibly among our over a hundred millions there might be such a person as a composer of merit or such an individual as a conductor sufficiently able to lead a symphony orchestra of distinction.

So I would say to Mr. Peyser and those who think with him, "Go slow!" be satisfied that we have already sufficiently recovered our sanity, so grossly and grievously disturbed by the horrors inflicted upon humanity by the Teutons and their allies the Turks, that we are willing again to hear the works of the German masters. Do not press the advantage you have won, and which belongs rather to the cause of art than to you, and if it be possible, broaden your minds a little, become more catholic in your taste, realize that the composers of each country have their value, their power, their charm, and cease to sit in the seat of the corner because other than German compositions are placed on the programs of the musical entertainments you have to attend and discuss.

Incidentally, it may be well to tell you that many musical programs were given during last season in which German music did not appear, and which were by no means so dull, or so "deadly dull," as you would have us think.

* * *

Josef Stransky, the conductor of the New York Philharmonic Orchestra, makes a very sensible contribution to the symposium with regard to what should be done with the funds of the Juilliard bequest. Mr. Stransky's suggestion is that a large part of the money should be used for what he calls "a sort of super-school for the best pupils of other conservatories. This idea," he adds, "has been worked out in Europe."

According to Mr. Stransky, the students at the super-school would receive the very polish of education at such an institution. Their presence would be in the nature of a reward for their abilities. For violin teachers, this school would have men of the type of Auer, now in America; Sevcik of Prague, and Marteau, who is in Switzerland, and artists of the same standard would be in the other departments. "Finally," says Mr. Stransky, "imagine the influence, for example, of a man like Rachmaninoff teaching composition to American students who had proved themselves to have exceptional talent."

Like all Mr. Stransky says, this plan has much to commend it, though, as I have insisted before, such a conservatory as is generally discussed and appears to be advocated in many quarters, should be a government institution, like the Conservatoire of Paris, and not be one supported by private benevolence.

It is perhaps significant that Mr. Stransky in naming a few eminent teachers who would belong to the faculty of such a conservatory as he suggests did not name a single American. Evidently Mr. Stransky does not consider that there is in this country to-day a single musician, whether native born or of foreign birth, who should be a member of such a faculty.

The trouble with Mr. Stransky and others like him, and it is a very natural one, is that they have never been informed as to what talent we have in this country, whether it is the talent of the student, as yet undeveloped, or the talent of the teacher and musician. With all his education, associations in Europe, his body may be in this country, but his mind—I will not say his heart—is still with the Old World. To that he turns all the time, and others like him do the same. And it will take a long time, on account of this attitude of men of great ability, such as Mr. Stransky undoubtedly possesses—it will take a long time, I say, before such men will have positive information as to what this country contains, before they will be able to turn their eyes to the Occident for the material they require.

Just so long as we go for our musicians, composers, conductors to Europe, just so long will the Europeans profit and our own talented musicians correspondingly be debarred from the opportunities that they would possess in any other country but the United States. Every musician of standing has some meed of honor in his own country, except in the country of democratic ideals, where we have so much liberty, political

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 181



Arturo Toscanini, probably the most famous and popular operatic conductor living. He is a comprehensive genius, however, and has shown himself scarcely less gifted as an interpreter of Beethoven and Brahms than of Wagner and Gluck.

and personal, that no Hebrew or Roman Catholic could ever be elected President, no negro can vote in the Southern States, and where it looks as if no man would be allowed to drink a glass of beer or wine in his own home, if the radicals have their way, which it appears they are very likely to have. So one is apt to ask the somewhat pertinent question as to the character of the "democracy" for which the world is to be "made safe."

* * *

Columbia College deserves credit for taking the lead among our great educational institutions, not only in appealing to music-lovers by the concerts that it sponsors, but in arousing an interest in music among the students. Thus it has a summer session chorus, the members of which are picked from the student body. These hold regular rehearsals under the noted musician, Prof. Walter Henry Hall. They will give two concerts in August, when they will be assisted by well known soloists. Besides this work, Prof. Hall is forming a student choir to sing at the chapel services. Music is being emphasized more this summer than ever at Columbia.

Incidentally let me say that Prof. Rosister G. Cole of Chicago, a man of note, is giving courses at Columbia in the history and appreciation of music, designed to give a general idea of music from its historical and æsthetic side.

Then you know there are those wonderful concerts at Columbia during the summer to which the public is admitted free, but only by card, which can easily be obtained for the whole series by writing to the authorities at the university, and which are under the direction of Edwin Franko Goldman. The audiences at these concerts have been steadily increasing in number, so that tens of thousands of people have come to hear the carefully selected, well balanced programs of Conductor Goldman under the trees in the open in the evenings. Probably nowhere else in New York will you see such a mixed, but also so refined, so evidently intelligent and well disposed an audience, as you will find on the green of Columbia. The suggestion, I believe, has been made to those who have spon-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

sored these concerts, that this military band of Goldman's should be sent out on tour of the United States, as part of the general education propaganda which is undoubtedly under way in this country.

As a proof that the need of national educational work is being recognized comes the announcement of the establishment of a song leaders' school, under the auspices of the New York War Camp Community Service, of which Frank Hayek, of the Community Singing Department, will be the director. Diplomas to those who complete the course will be awarded. A definite course of instruction will be followed, including the fundamentals of song leadership, accompanying and harmony. The idea is to train men who can then go out, organize community choruses, choruses in industrial plants, and organize choruses particularly in communities where they have as yet little or no interest in music whatever.

To further carry out this scheme, community sings with portable equipment in the way of a folding organ and movable screen and stereopticon lantern have now become a part of the community entertainment arranged by the New York War Camp Community Service. A series of these sings has already been opened at Central Park. One of the features will be Americanization addresses. These community sings are also to be carried into the public schools, especially in the district where the foreigners, most of whom barely speak our language, are in the majority.

This is the kind of work which it seems to me is really helpful. And this is the kind of work which it also seems to me merits the very serious consideration of those who have the administration of the Juilliard bequest, for the reason that we have got to bring music to the people, to the great masses of wage earners, to the toilers and others, who rarely have a chance to hear much more than a barrel organ or a jazz band, or a band as it passes through the streets at the head of a parade. Such work is beginning at the beginning. Such work belongs to those fundamentals which we must have, if we are to have a solid basis for anything in life.

* * *

There is a little lady in the concert field to-day whose career in this country should act as an illuminating example of the success that ultimately comes to those who have talent and who, in spite of every possible discouragement, persevere till finally they may be said to have not only won, but to have conquered success. And the name of this little lady is Lucy Gates, formerly of Utah. Her case was particularly hard. It is problem enough for the average girl to win out to the point where, certainly on the operatic stage, you are given leading rôles and are well remunerated. But after you have won a prominent place, to have to commence all over again as if you were a beginner in the field—that certainly is a situation few would care to face. But it was this situation which Lucy Gates had to face, and how she made good is something between a comedy and a tragedy.

She had won, you know, very considerable success on the operatic stage in Europe, by her beautiful voice, her fine coloratura, to all of which she added a musical ear which enabled her to keep so true to pitch that she was the envy of many of her rivals. The war came and Miss Lucy, whose European successes were known only to few in this country, arrived here with little means at her disposal and found herself—which was perhaps somewhat of her own fault, as she had never made her European success public here—virtually unknown to the managers of musical affairs in New York, and indeed in this country. So from one manager she went to the other, meeting everywhere discouragement and being told the lists were full but that they might take her name and see what they could do. Of course if she had money to spend they would advertise her and see that she made an appearance, and so forth and so forth.

Finally she made an appeal to MUSICAL AMERICA, through which certain managers were induced to take her up, and so she began the long road of patient drudgery, singing here and singing there, often with small reward, barely enough to pay living expenses, all the time, however, winning the approval of the most exacting critics, arousing the enthusiastic applause of her audiences. Then she undertook some operatic appearances in her own home town in Salt Lake City, with some other artists, which

were successful but not sufficient to fill out a season.

Finally, when, somewhat dispirited, particularly because of the cancellation of many engagements on account of the flu, last year, she came under the management of a very energetic, business-like woman, Catharine Bamman, who is responsible for a number of successes, among them the Barrère Ensemble, Povla Frijs, the Salzédo Harp Ensemble, Sascha Jacobinoff and others. The result is that this last season Miss Gates sang in eighty-four concerts and has started in this month in the coming season with an appearance in Tacoma, where she can now command a price that brings her right within the ranks of the highest salaried ones of the concert and operatic stage.

The story, thus briefly and somewhat baldly told, has two morals. In the first place, it shows that the American public is really beginning to appreciate the American artist. In the next place, it also shows that persistence, backed by real merit, can never fail.

It may be well to say that some, at least, of Lucy Gates' growing vogue and popularity is due to the fact that she always made it a great point with her managers to be booked in as many schools, colleges and institutions as possible, even if it did interfere with what is called the "big engagements." And her reason for this was, as she said, that "it is not until we Americans reach and convince the intelligent portion of the rising generation that we will actually come into our own."

Well, Miss Gates needs no commendation from my pen to-day, though I have from time to time endeavored to make those who attend to the booking of artists for the various institutions, concert courses through the country, realize that here is an American singer of exceptional charm and ability, in every way worthy of their consideration, one reason being that Miss Lucy always makes good.

* * *

According to Mrs. Isa Maude Ilsen, Director of Hospital Music in the Commission on Training Camp Activities, War Department, the sonatas and barcarolles have a healing value. This has been demonstrated by practice on the doughboys who were wounded or sick.

An interview in the New York Times tells the story, though the interviewer is inclined to be facetious, and says "if you are troubled with insomnia, why not try a serenade? And if you suffer from sciatica, or housemaid's knee, take a barcarolle." I know some people who would rather take a mint julep in this hot weather—if they can get it!

According to the prescriptions, insomnia, with certain other ailments may be disposed of by Ware's "Mammy Song," Schubert's Serenade or Schutz's "Revery," while hysteria can be materially aided by Beethoven's "Moonlight Sonata" or Macdowell's "To a Wild Rose." For neurasthenics, Rubinstein's Melody in F, with Mendelssohn's "Spring Song," Kreisler's "Love's Joy" and Brahms's Hungarian Dances are recommended. For "incurables," however, the Laughing Scene from "Manon" is advised, or Will Rogers' "Let Melinda Pass," or some of Sousa's marches.

Well, we all know what a wonderful power music has, and why should it not have a healing value? You know King Saul was won over by the harp playing of David, so they say.

But why, oh why, in the list of melodic prescriptions, were poor Sousa's marches put down as among the best things for "incurables?" says Your

MEPHISTO.

Pacific Coast Tour for American Syncopated Orchestra

CHICAGO, July 25.—James R. Saville, manager of the American Syncopated Orchestra, has just completed a contract for that organization to tour the Pacific coast towns in the vicinity of San Francisco for three weeks during November next. Frank W. Healy, the San Francisco manager, was in this city to complete arrangements for this engagement. This is the orchestra of which Will Marion Cook is organizer and conductor.

M. R.

Mrs. Ray Ebersson, prominent singer and teacher of Texarkana, Tex., was a visitor in New York last week. Mrs. Ebersson is spending the summer at Good Ground, Long Island.

TO TRAIN COMMUNITY CHORUS LEADERS

Volunteers Will Receive a Course of Instruction This Month in New York

An effort to relieve to a certain extent the increased demand for community song leaders, an outgrowth of the wartime emergency, the War Camp Community Service is to inaugurate in New York on Aug. 1 a training school for volunteer leaders and accompanists. The purpose is to provide the various organizations, stores, factories, etc., with the means of carrying on, without outside assistance, the community singing which they inaugurated during the war. The course of training, which will be given without fee, will be conducted on Monday, Wednesday and Friday evenings from Aug. 1 to Aug. 22. The place of the meetings has not yet been determined. A large number of registrations for the course have already been received by the Department of Community Singing, W. C. C. S., 15 East Fortieth Street, New York City.

This action has been taken by the W. C. C. S. to supplement the work of its community singing organizers, who, in their task of inaugurating the singing among the various groups in a community, have been held back by the insufficient number of qualified local leaders. The scheme of the present school is that the different groups are to select from among their members persons who may be adapted for the work, with the idea of equipping as leaders those who proved most gifted along that line—thus making the group independent of outside help as to leadership. The training is also designed with a view to giving the most talented candidates a preliminary schooling for a place in this profession, though this phase is not emphasized by the organizers.

Candidates will be given the practical groundwork of the essentials of leading community singing, and each session will include talks by recognized leaders in the movement, talks which shall give the vision of the future of community singing in America. Among the speakers will be Dr. O. F. Lewis, Lee F. Hammer, Robert Lawrence, Harry Barnhart, W. C. Bradford, Frank E. Slyde, F. J. Tyler and Kenneth S. Clark. The class training is to be in the hands of W. W. Norton and Frank E. Hayek, while the supervision of the accompanists will be in charge of Frederick Hall.

CHORAL CONCERTS IN PARKS DURING AUGUST

Small Chorus Will Unite in Huge International Festival on Last Sunday in Month

The National League for Woman's Service has recently established a Chorus Division, co-operating with the International Music Festival Chorus. Under the auspices of the league, the Halévy Society, Leon Kramer, conductor, is the latest organization to be added to the program of international chorus festivals planned for the city parks during the Sundays in August. The Halévy Society will sing in Central Park on the afternoon of Aug. 24, with the accompaniment of the Seventh Regiment Armory Band of forty pieces, under the direction of Lieut. W. S. Mygrant.

During the month the various choruses of various nationalities will sing in the different parks in the several boroughs, and on Aug. 31 there will be an immense joint concert by the united choruses in Central Park.

Mrs. Kenneth J. Muir, who is chairman of the Chorus Division, assisted by Mrs. Laura Elliot, is planning to have the choruses practice folk-songs of various nations with the view of making these a feature at the final concert.

Following is the program of the park choruses: Sunday, Aug. 3—Seward Park; conductor, Henry Lefkowitz, with chorus and orchestra. Washington Square; conductor, Gaetano Caroselli, with Italian chorus and military band. Sunday, Aug. 10—Seward Park; conductor, Henry Lefkowitz, with chorus and

orchestra of forty pieces. Schurz Park; conductor, Karel Leitner, with brass band and Czech-Slovak chorus. Washington Square; conductor, M. Exerjian, with Armenian Chorus and military band. Battery Park; Lithuanian choruses. A concert is being planned for Columbus Park in this date also. Sunday, Aug. 17—Prospect Park, Brooklyn; conductor, Ole Windingstad, with Scandinavian Singing Society and orchestra of fifty pieces. Tompkins Park; Ukrainian Chorus. On this Sunday there will be another concert in Battery Park, but the program is not announced. Sunday, Aug. 24—Central Park; Halévy Society, with Conductor Leon Kramer; Seventh Regiment Armory Band of forty pieces, under Lieut. W. S. Mygrant.

BARTHOLOMEW IN RECITAL

Head of Rutgers Music Department Appears as Soloist

On Wednesday evening, July 23, before one of the largest audiences that have attended the concerts offered by the music department of the University of New Jersey, at Rutgers College, New Brunswick, N. J. Robert Bartholomew, director of the music department for the summer and supervisor of public school music at Lockport, N. Y., gave a comprehensive song recital.

Mr. Bartholomew showed a voice of pleasing timbre under good control, and his interpretations were satisfactorily convincing that while he has chosen the profession of teacher and supervisor he could have essayed the rôle of the concert artist and done justice to his calling. William Gomph of Buffalo, N. Y., came down for the specific purpose of accompanying Mr. Bartholomew, and added great charm to the art of the singer with his skillful assistance at the piano. Mr. Bartholomew proved that he is well qualified to instruct the youth of the country in the elements of correct singing. The program included two Handel airs, "O Sleep, Why Dost Thou Leave Me?" and "Where'er You Walk"; an Italian group by Sarti, Rotoli and Tosti; French songs by Bernard, Saint-Saëns and Dupont; the aria, "Una Furtiva Lagrima," from Donizetti's "Elixir of Love," and two groups of American songs in English by Hadley, Carl, Hahn and Kramer, and English songs by Del Riego, Leoni and Eric Coates.

CINCINNATI'S WEEK

Concerts at Conservatory Sustain Summer Interest in Music

CINCINNATI, O., July 26.—Alberf Berne gave a recital for the summer school at the Conservatory of Music in Conservatory Hall on July 21. His program included groups of old English, French, Russian and American songs. Mr. Berne is a song singer of artistic discernment and finish, and his program was given with the characteristics which have made his recitals so enjoyable. Augustus O. Palm was accompanist.

John A. Hoffmann, of the Conservatory faculty, gave a song recital for the summer school of that institution last Tuesday evening. His program was a delightful exposition of his refined style of singing. George A. Leighton played the accompaniments in an efficient manner.

Wednesday evening the junior orchestra at the Conservatory, under the direction of Peter Froehlich, gave a concert. The orchestra proved to be a capable body of young players, well trained. Soloists who appeared with the orchestra were Abe Gelperin, Martin Zinke, Marguerite Hatley, Viola Sallcup, Herman Leibowitz, Nellie Gibbs and Mary Langan. J. H. T.

Reed Miller to Sing at Stadium

Reed Miller will be soloist on Aug. 3 at the Stadium concerts in New York, and later will appear at the festival at Harrison, Maine. On Aug. 19 he sings at Raymond, Maine, in a concert. Mr. Miller has been busy this spring recording and is looking forward to another busy season, eighteen dates being closed already. Among them is Mr. Miller's engagement as soloist in the performance of Bach's B Minor Mass, to be given next April in Chicago. Mr. Miller will spend his vacation at Shelter Harbor, R. I., and Otsego Lake, N. Y.

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"PEACE DAY" HYMNS THRILL TORONTO

Choirs and Bands Unite for Celebration — Additions to Academy Faculty

TORONTO, CAN., July 24.—A feature of the Peace Day celebration in Toronto on Saturday last was the thanksgiving services at Queen's Park, at which the music of massed bands, under the baton of Lieut. John Slater of the 48th Highlanders, and the singing of massed choirs under the direction of H. M. Fletcher were notable features. The first hymn was "All People That on Earth Do Dwell," and when it swept out over the audience more than one eye shed tears at the memories it brought back. To hear the vast gathering sing the words of belief was most inspiring. Then the hymn, "O God Our Help, in Ages Past," was sung, followed by the "Land of Hope and Glory," in which the audience was led by the well-known baritone, H. Ruthven Macdonald. "Scots Wha Hae," "Rule Britannia" and other patriotic songs completed the program. Eight bands took part in the services while the choir was made up of church choirs, choral societies and school children. In the afternoon band concerts were held in a large number of parks throughout the city.

An excellent concert was provided for the visiting Masons in Masonic Hall, the program being arranged by Stuart Stubbs, the tenor. The artists included J. Campbell McInnis, the English baritone, who gave the Prologue from "Pagliacci" and a group of English songs. He was in excellent voice and was well received by the audience. Boris Ham-bourg, the cellist, played the Berceuse, Godard, his own Russian Dance, "Ave Maria," Schubert, and "Papillons." Mabel Manley Pickard was heard to good advantage in "A Summer Night" and other songs. A feature of the program was the first appearance in Toronto of "The Theodores," a group of clever ensemble players, who were well received. Maude Williamson and Dr. H. A. Fricker supplied the accompaniments in approved manner.

The Canadian Academy of Music, with which is amalgamated the Toronto College of Music, will open its season in September with a large staff of eminent musicians. The services of Dr. Albert Ham were recently secured and the newest addition to the staff is W. O. Forsyth, piano teacher, whose compositions for piano and voice have earned a reputation for themselves. He has acted as examiner for the Toronto University and was musical director of the Metropolitan College of Music. With Alfred Bruce as managing director and Frank S. Welsman and Peter C. Kennedy on the musical directorate this institution will be in a position to well maintain its high reputation. A house adjoining the Academy grounds has been acquired and ex-

CLARA BUTT AIDS THE JOY LOAN IN LONDON



The noted English contralto, Mme. Clara Butt, is seen in the accompanying photograph singing at the Joy Loan ceremony in Trafalgar Square, London, June 26. Her solo was "Land of Hope and Glory."

tensive alterations are being made to make it into a comfortable residence for out-of-town students.

Helen Hunt, violinist of the Canadian Academy of Music and a pupil of Mr. Von Kunits, is touring Iowa and the States of the Middle West on a ten-week's engagement with the Ernest Gamble Concert Party.

Mr. and Mrs. Redferne Hollinshead came up from New York recently and are spending the summer at Point Ideal, Lake of Bays.

The Victoria Choir, under the direc-

tion of Albert David, entertained the patients at Davisville Hospital on Wednesday evening. W. J. B.

Grainger as Symphony Concert Soloist

Percy Grainger is already heavily booked for next season, when he will tour the country again under the management of Antonia Sawyer. Mr. Grainger will appear as soloist with the New York Symphony on seven different occasions, and with the New York Philharmonic eight times during the coming season. On Dec. 26 and 27 he will be soloist with the Chicago Symphony Orchestra in Chicago, under the baton of Frederick A. Stock.

Elizabeth Kelso Patterson Spends Summer at Woodstock

Elizabeth Kelso Patterson, the New York vocal instructor, will spend August at Woodstock, N. Y. Miss Patterson will resume her teaching in New York on Sept. 15.

A concert was arranged for July 25 by Mme. Marguerita Sylva for the United States Marine Corps at Dover, N. J., of which her husband, Major Bernard L. Smith, is commanding officer. The program introduced singers from the Metropolitan Opera Company and the Chicago Opera Association, and Mme. Sonia Serova, the Russian interpretative dancer.

G. SAENGER GIVES MUSICALE

Minna Elman, Eleanor Brock, Elman and Beryl Rubinstein Appear

A brilliant musicale was given at the summer residence of Mr. and Mrs. Gustav Saenger at Neponsit, L. I., on Saturday evening, July 12, when Minna Elman, sister of Mischa Elman, and Eleanor Brock provided some excellent singing. Miss Elman is the possessor of a remarkable dramatic soprano voice of wide range and power and was heard in Verdi's aria, "Pace mio dio" from "Forza del Destino," and the "Quell Ruscelletto" by Paradies. After insistent demands for an encore, she added "Phyllis Has Such Charming Graces" by Wilson. Her singing of these numbers created a marked impression.

Miss Brock, who hails from the South, has a coloratura soprano voice of rare quality, and gave a brilliant rendition of Ophelia's "Mad Scene" from Thomas's "Hamlet," supplementing it with the "Last Rose of Summer." The young artist will be heard during the forthcoming season in concert with Alessandro Bonci.

The musicale was made doubly auspicious by the presence of Mischa Elman and Beryl Rubinstein, both artists having graciously consented to assist the two young singers. Beryl Rubinstein opened the evening with a splendid performance of Liszt's "St. Francis Walking on the Waters" and "The Bells" by Liadow. The climax of the evening, however, came with a masterly performance of the César-Franck Sonata by Mischa Elman and Beryl Rubinstein. It aroused the guests to a high pitch of enthusiasm. Among the guests were Mr. and Mrs. Hugo Riesenfeld, Mr. and Mrs. Jules Daiber, A. Valeri and Mme. Delia Valeri, Josiah Zuro, Lisa Elman, Melvin Stokes, Mr. and Mrs. C. H. Murray, Major K. Mandell, Mrs. Budd Mandell, Mr. and Mrs. George Basch, Mrs. W. Cornell, Mr. and Mrs. Lionel Perera, Mrs. and Miss Weinacht, Mrs. Dr. T. Edlich and Mr. Eric von der Goltz.

Bishop's Daughter Marries Musician

Jean Keith Greer, daughter of the late Bishop and Mrs. David H. Greer of the Protestant Episcopal Diocese of New York, both of whom died last May, was married to Franklin Whitman Robinson in the Cathedral of St. John the Divine, New York, on July 23. The bride has been very active in church work in St. Bartholomew's parish for many years and, besides being one of the directors of the Three Arts Club, inaugurated the Rehearsal Club, an organization for the education and entertainment of the children of the stage. Mr. Robinson, who was born in New York in 1875 and who is a graduate of Columbia University, became organist at St. Bartholomew's in 1897, and later went to Philadelphia, where he held similar positions at St. Luke's and the Church of the Epiphany. In January of this year he went to France to take charge of the musical department of the American University at Baune. He is a member of the faculty of the Institute of Musical Art.

Mme. Van Der Veer Having Busy Summer Season

Nevada Van Der Veer, the well known contralto, will appear on Aug. 3 as soloist at the Stadium concerts in New York city. On Aug. 10 she will be heard at Raymond, Maine, on Aug. 30 in a recital at Nyack, N. Y. Eighteen other bookings for the coming season have already been made for Mme. Van Der Veer. Between dates this summer she will make talking machine records and have a vacation at Shelter Harbor, R. I., and Otsego Lake, N. Y.

Chicago Soprano Weds

Florence French, the young Chicago soprano, daughter of Mrs. Florence French, editor of the *Musical Leader*, was married on July 16 to Burton Hurlburt Lester. The couple will reside, after Oct. 1, at Casper, Wyoming.

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Paris Concert Season Ends But Opera Still Goes On

"Hélène," by Saint-Saëns, Well Received—Competitions at Paris Conservatoire Decided—A New "Chef d'Orchestre"—Fourth of July Fête Glorifies America—Success of Two American Pianists.

Bureau of Musical America,
Paris 54 Rue Vavin,
July 1, 1919.

THE "Grand Prix" and the end of the Paris concert season are synonymous, and since this event only one or two interesting musical *séances* have taken place. The opera houses, however, are busier than ever—and the Comique is specially prolific in the preparation of new works by modern composers. Although Mme. Albert Carré and Isola have not yet officially announced the exact dates of these eagerly anticipated compositions, it is known that the following operas may be expected within the next two years: Gabriel Fauré's "Masques et Bergamasques" in one act; Reynaldo Hahn's "Nausicaa," in one act; Max d'Ollone's "Les Unes et Les Autres," in one act; Lazzari's "Le Sauteriot," H. Février's "Gismonda," G. Hùe's "Dans l'ombre des Cathédrales," Marc Delmas' "Camille," F. Fourdrain's "La Griffe," in two acts. There will probably be other works also, which are not yet announced, and the Parisian public is looking forward with joy to a change of musical diet, being literally "fed up" on an overdose of "Manon," "Bohème," "Butterfly," etc. It is to be hoped that the Opéra also will show a peace inspiration in the form of producing new and interesting works. After four years of "Faust," "Thaïs," "Samson," "Rigoletto," etc., some modern operas by Erlanger, Vincent d'Indy, Debussy, Saint-Saëns, Leroux, Max d'Ollone, Magnard, etc., would be a welcome relief.

At present Wagner is out of the question here, and we may have to wait a year or two before the Opéra resounds once more to "Tannhäuser," "La Walkyrie," "Siegfried," "Parsifal," etc., although on the Rhine and under the patronage of the French army, a Festival of German music has been given at Weisbaden. This fact has created much public interest and not a little diversity of feeling and comment. Camille Saint-Saëns is one of the most prominent leaders of the anti-Wagnerian movement, and many of his letters have been appearing in the musical papers of Paris lately, calling forth much criticism of his narrowness with regard to artistic liberty. At Weisbaden and Mayence it was General Mangin's army who patronized the following programs composed of the music of Wagner, Mozart, Beethoven, Richard Strauss and Weber; June 1, "Parsifal"; June 2, "La Flûte Enchantée"; June 3, "Don Juan"; June 4, "Les Noces de Figaro"; June 5, "Oberon"; June 6, "Tannhäuser"; June 7, "Freischütz"; June 8, "Lohengrin"; June 9, "Fidelio"; June 10, "Vaisseau Fantôme"; June 12, "Les Maîtres Chanteurs"; June 13, "L'or du Rhin"; June 14, "La Walkyrie"; June 15, "Siegfried"; June 16, "Le Crépuscule des Dieux"; June 17, "Salomé"; June 18, "Parsifal"; June 19, "Rosenkavalier." This same army was that which stopped the German advance on Paris a year ago, and the fact of this approbation speaks volumes for the large-mindedness of the French with regard to international art.

New Success at Opera

"Hélène," a lyrical drama, in one act, was given last week at the Opéra and well received. The work is classical in form and the music is melodious, each phase of the drama being invested with just the color necessary but without violence even in the most dramatic parts.

In composing "Hélène," Saint-Saëns has wished to create a tragedy founded on an antique subject, while the musical form of his opera is in the Gluckist style. His choice has fallen on the fable of *Ménélas*, and his spouse, the famous *Hélène*, renowned for her beauty and the cause of such untold disaster to the *Trojans* through her love for *Paris*. In spite of the harm she caused her countrymen, she was pardoned by the people she injured, because of their cult and adoration of beauty which surpassed their appreciation of virtue. Camille Saint-Saëns composed his own *livret*, and has treated his subject ingeniously. The plot

is full of surprises which saves the hackneyed subject from becoming tedious, and his style is impeccable, his inspiration sure. The opera opens with a *joyous* prelude, which introduces the fête given in the home of *Ménélas*. Then follows the lute of *Hélène*, who seeks to escape the will of *Venus*. The music interprets very surely each phase and the appearance of the goddess of love is most happily followed out, as is the inflamed declaration of *Paris*, and the stirring duet of the two lovers, before they embark for *Troade*. The rôle of *Hélène* was held by Demougeot, that of *Venus* by Melle Bugg, while Lapeyrette was heard as *Pallas*, and Franz as *Paris*. Under Chevillard's bâton the orchestra did excellent work.

At the Conservatoire

Last week brought the opening of the *concours* at the Paris Conservatoire, the first *séance* being composed of the competition of wind instruments. Forty-nine students presented themselves, nearly two-thirds being composed of demobilized men. Each one gained a recompense of some kind in recognition of his zeal in following the classes from the day that he was liberated from military duties. The jury included Gabriel Fauré, president; Henri Mareschal, Gabriel Pares, Balay Picheran, Coroyez, Bas, Letellier, Paradis, Pons, F. Bourgeat. The second day was given up to *cordes*, contrebasse, alto, violin, cello, the jury being composed of Gabriel Fauré, Alfred Bruneau, Paul Vidal, Chevillard, Hasselmans, Chavy, Henri Casadesus, and others. Tuesday was consecrated to the hearing of the tragedy classes, the jury including G. Fauré, Marcel Prevost, Emile Fabre, Albert Carre, F. Bourgeat, Pierre Wolff and others. Yesterday was the most important *séance* so far: In the morning, men's vocal *concours* (songs and vocalizes) and in the afternoon women's classes were heard, and sixty candidates took part in the competitions. The jury comprised G. Fauré, Mme. Rose Caron, Gabriel Ronche, Albert Carre, Emile Isola, d'Estournelles de Constant, Renaud, etc. A first prize medal was awarded to Mme. Van Hondt (classe Hettich) for vocalizes and to Mlle. Coiffier (classe Grand'Jean). These two singers have charming voices of good clear timbre, without any other characteristic qualities. A second prize was awarded to Mlles. Favret and Donian, pupils of Hettich.

Among the men four *prix d'excellence* were distributed. The winners were Cadaye, Panzéra, Favilla and Laplace. M. Cadaye possesses a good voice of rich singing timbre, his diction was excellent and his musical taste strongly developed. M. Panzéra (Class Hettich) reflects in a remarkable way the finished style of his professor, and has a voice of great sympathy, color and quality. M. Favilla (Class Berton) owns a voice of less purity and flexibility, but possesses much charm and musical intelligence. Monsieur Laplace (Class Gresse) sang "Le chef d'Armée" with a good deal of noble sentiment, but with a voice which is too hard to be sympathetic. Strangely enough all these first prizes have been awarded to barytones.

Among the women, Melles Languetin (Class Granjean), Ferrari (Class Ennet) and Frenzier (Class Hettich) were the gainers of first prizes. Melle Ferrari was to be remarked among these young singers, possessing a pretty light soprano voice of remarkable flexibility and purity, and showing style and understanding in her interpretations.

Philippe Gaubert as Conductor

Philippe Gaubert has just been elected *chef d'orchestre* of the "Society of Concerts of the Conservatoire," of which he was already second *chef*, and of which he has been director since the demission of M. Messager. He is the tenth conductor of this Society and has long been known as an exceptional flautist. He was born in Cahors in 1879, and gained his first prize in Taffanel's class in 1894. His master had a great affection and admiration for him, and Gaubert soon made his reputation as a flautist, gaining a European reputation. But realizing that creation is greater than interpretation, he took up his studies of com-

position, and finally gained the second prize of Rome in 1906. Since then he has written much *musique de Chambre* and some symphonies, and in 1914 the Opéra gave his ballet, "Philotes," representing a dancer in Corinth. His orchestral pieces are gaining recognition and his "Impressions de Guerre" gained a merited success in 1916. The last aspect under which Gaubert has come before the public is as *chef d'orchestre* and he has already shown much authority and assurance, having directed in Messager's place more than once. He has been mobilized, having passed two years in the trenches at Verdun and in the Somme, and has been awarded the Croix de Guerre.

The American Soldiers' and Sailors' Club gave its final musical reception this afternoon. The Rev. Dean Beekman and Mrs. Beekman, of Holy Trinity, received guests and workers of this club, which has done such excellent work under their direction during the last two years. Many enjoyable musical evenings have been given within the walls of 11 Rue Royale to the Doughboys, and some of Paris' best artists have been heard there. This afternoon an excellent military band played a final farewell to the khaki-clad inmates, as, now that the great war is over, this resort closes its doors feeling that its duties have been well fulfilled.

Special Fête in Honor of America

July 4, 1919.

Today being Independence Day, a fête is to be given at the Opéra for Americans in Paris. To-night "Faust" will be played, and among the brilliant audience will be General Pershing and Admiral Knapp and three hundred other American officers.

MODERN FRENCH WORKS APPLAUDED IN DETROIT

Gustin Wright and Eleanor Peacock Delight Large Audience—New Symphony Controller Appointed

DETROIT, MICH., July 24.—On Tuesday evening, July 15, Gustin Wright, the Paris organist, and Eleanor Hazard Peacock, Detroit soprano, gave a recital at the Fort Street Presbyterian Church for the benefit of war orphans of French organists. The program contained modern French music, of which Mr. Wright is a notable exponent, the high point of interest being reached in a group of compositions by César Franck. The beautiful *legato* effects, at which he is an adept, and the broad, sweeping climaxes of the Prelude, Fugue and Finale, proclaimed Mr. Wright a genuine artist, and the numbers which followed served to substantiate this fact. A Toccato and Fugue admirably displayed his ability to interpret and execute the music of Bach, while the most popular number on the program was doubtless the "Benediction Nuptiale" of Dubois, dedicated to Mr. Wright. "Meditation," by Bubeck, and Marty's "Angelus au Soir" completed the interesting group of organ solos. Mrs. Peacock has never been heard to better advantage than on this occasion, and her success in two Franck numbers, "Paris Angelicus" and "La Procession," was unqualified. In the former, Mrs. Peacock had the assistance of Theodosia Eldridge, who contributed a violin obbligato with musicianly finish and depth of tone. Mrs. Edwin S. Sherrill, a pianist of established reputation, lent her usual dependable support at the piano. The concert was highly successful, both artistically and financially, a large audience being present to greet the former Detroiters. During the intermission, Dr. E. S. Sherrill introduced Joseph Belanger, the Consul to France in this city, who made a brief address.

Robert Potter, who, for the last twelve years, has acted as auditor of the Detroit Opera House, has been appointed controller of the Detroit Symphony Society and manager of Orchestra Hall, the new auditorium being erected for the society at Woodward Avenue and Parsons Street. Mr. Potter's long experience in the theatrical field makes him especially well adapted to filling this position, as the hall will be used for grand opera and other attractions, as well as for concerts.

A graceful tribute has recently been paid to the personality and musicianship of Ossip Gabrilowitch in poetry from the pen of Ralph F. Holmes. Mr. Holmes is the musical critic of the Detroit Journal and has won high esteem by his articles pertaining to art and literature. Elsa Ruegger, the widely known 'cel-

The two gifted Americans, Guy Maier and Lee Pattison, have already given two successful concerts this season and have been engaged to give a third at Aix-les-Bains, which will contain a program of modern French music by Debussy, Ropartz, Saint-Saëns, Louis Albert and Chabrier. Last Saturday, "Peas Day," these popular pianists played at the home of Jacques Rouche, director of the Opéra, and gained a spontaneous success. Among those present at this reception were Chevillard, Rhéné-Bato Grovlez, Buneau, Montoux, Floren Schmitt and Mme. Ernest Chasson. The result of this *séance* was a series of engagements for next season in different parts of France. Guy Maier and Lee Pattison are to play in America next October and two of their concerts are to be given, one at Gordan Hall, Boston and one at Carnegie Hall, New York.

Although the musical season is at an end, a spell of cool weather has encouraged three well known artists to give special recitals. Brailowski, Litvinov and the American pianist, Tecktonia are on the posters for the forthcoming week.

Casadesus, promoter of American music, is to conduct his cantata, "Apotheose," on the steps of the Opera House July 14. This work (composed on a patriotic speech by Paul Deschamps, President of the Chamber of Deputies) has already met with a brilliant success at the Gaveau. Every American should hear it and give full appreciation to the stirring setting of the "Star Spangled Banner," introduced toward the end. It is to be produced in America shortly. An article on the composer and this particular work appeared in the May number of MUSICAL AMERICA.

MARGARET MACCRAE.

list, assisted by her husband, Edmund Lichtenstein, violinist, lately finished an unusually successful engagement at the Temple Theater. Mr. and Mrs. Lichtenstein were formerly on the teaching staff of the Ganapol School of Musical Art and were members of the Detroit String Quartet.

Detroit musical circles will lose a popular and valued member next week when Mrs. Louise Capen Smith, with her husband, leaves for Montreal, where she will reside permanently. Mrs. Smith, a pianist of considerable ability and has long been prominent in the Tuesday Musicales.

Mrs. McKenzie Wood, the well-known vocal teacher, who came to this city from Berlin a few years ago, is spending the summer at Higgins Lake, Michigan.

MABEL McDONOUGH.

Leo Ornstein Finishing New Quartet

Leo Ornstein, who is now in retirement in the White Mountains, is finishing some compositions, including a quartet. He will soon begin to prepare for his recitals, which will cover a wide scope. Here, in New York, at his Autumn recitals, which will be given at Aeolian Hall on Oct. 18 and Nov. 29, he will play programs of modern music, some of which has never been heard here before. Later on he will devote himself more to Chopin, Liszt, Schumann and Beethoven. For his tours he will arrange programs which present a compromise of between the old and the new schools. Cities which will hear him as soloist with their Symphony Orchestras, are Boston, Chicago, Minneapolis and Los Angeles. At the latter city he will play with the orchestra at the conclusion of his California tour during the last week of February. The cities for which Mr. Ornstein has been engaged for recitals so far include Boston, Brooklyn, Baltimore, Philadelphia, Portland, Me.; Hartford, New Haven, Syracuse, Rochester, Buffalo, Erie, Cleveland, Detroit (4th engagement), Chicago, Omaha, Denver, Ogden, Salt Lake City, San Francisco, Portland, Ore.; Tacoma, Seattle, Vancouver, San José, Oakland, Sacramento, Los Angeles, San Antonio, Houston, New Orleans, Atlanta, Norfolk, Richmond, Washington and many others.

Lois Willoughby Weds Rhode Island Attorney

Lois Willoughby, well known in New York and Chicago newspaper circles, was married on July 27 to Edwin B. Stillman of Rhode Island. Miss Willoughby was formerly with the Chicago *Inter-Ocean* and is at present publicity representative for Frieda Hempel, the soprano. Mr. Stillman is a graduate of the Harvard Law School, and was one of the original Edison phonograph dealers. The couple will live in New York. Mrs. Stillman will retain her name of Lois Willoughby as a writer.

VIOLIN LITERATURE GAINS MUCH IN NEW CONCERTO BY CECIL BURLEIGH

Composer's Second Large Work for the Instrument Worthy of Frequent Hearings

A NUMBER of years have passed since I first met Cecil Burleigh one afternoon in New York. I had seen some of his music and was fascinated with its "fresh-air" sincerity, if I may use the term. But I knew little about him. It did not take long, however, to like him personally; in fact, his simplicity of demeanor won me at once. And from that day to this Cecil Burleigh and I have been warm friends, and letters have traveled in season and out between our homes, his in Sioux City, Ia., for a number of years, then Missoula, Mont., and mine in New York City.

To-day on the eve, as it were, of his coming to New York to remain here permanently I feel that he will make a place for himself, for he is a splendid man as well as one of the most poetic musicians this country has produced. I have followed his work carefully, first, his many violin pieces, then his "Sonnets of Autumn" for piano, later his songs; also his "Ascension" Sonata for violin and piano and his E Minor Concerto for violin. We have from him now his Second Violin Concerto, Op. 43.* I heard him play this work last summer, when he was visiting in New York, and heard him play it again at his recital at the Brinckerhoff Theater this spring. Recently, moreover, I had the joy of playing it through with him one evening before he left for a visit to Chicago. Add to that a careful study of the printed score and you may admit that I am fairly familiar with the work.

This concerto troubled Mr. Burleigh while he was working on it. His thematic material was Indian in character and feeling. Yet he had employed not a measure of the aboriginal tribal melodies of the Redman. He wrote asking me if he should call it "Indian Concerto," and I told him not to. I think I was correct in so advising him, for the concerto stands to-day as a piece of absolute music, without label or tag, and it interests by its meritorious quality, rather than by any ethnological appellation.

I do not know any piece of music that Cecil Burleigh has written that pleases me more than does this concerto. It is a great advance on his first work in this form, and that was by no means weak. Did it not receive the prize offered in Chicago for the best American violin concerto some few years back? (Which would prove nothing, except that the work was a valid one.) It is not my plan to speak in great detail of this new work. I wish rather to sketch its general structure. Only actual acquaintance with the score can make one know how admirable a composition it is.

*SECOND VIOLIN CONCERTO. By Cecil Burleigh, Op. 43. Edition with Piano Accompaniment. (New York: Carl Fischer.)

He disclosed a round singing tone, a well-developed rhythmic sense. Established himself as a pianist of complete technical discernment.

—New York World

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Cecil Burleigh, Whose Second Violin Concerto Marks a New Place in American Violin Music

The main theme of the work opens it. Immediately those of us who hear things pictorially have a vision of a procession of Indians, marching to the reiterated beating of their drums. The violin enters on the main theme in a very short time and enunciates the theme on the G string. It is very impressive. The second theme is lyrical, as it should be, the development strong and well-knit and the recapitulation managed with great skill. In fact, I think the close of the first movement, where the main theme dies away, *pianissimo*, makes the first movement as deeply fraught with feeling as any *Adagio* in the viol in concertos of our time. Then comes the slow movement "Chant," one of the briefest middle movements I know in any concerto. But what a haunting bit it is! Look through present day violin music and show me its peer! So simple, so sweet and appealing, it is a perfect expression of the feeling of this gifted composer.

And the finale, marked *Swiftly, savagely*, is also a gem. The themes are strong, especially the second subject, which is one of the most brusquely hewn and sharply rhythmed melodies that I know. It is first announced by the orchestra. All through the work the writing for the violin is what we have come to expect of Mr. Burleigh, serious writing, idiomatic of the instrument, every bit of it effective, the double-stopping, the passage-work and all. An admirable quality in the thematic material is its directness. And the whole work is brief, not padded in a single place and not over-written in an effort to be imposing. It is, in fact, imposing because it deals with its subjects without circumlocution. Mr. Burleigh knows the strength that lies in saying what one has to say without hesitation.

During the coming season I wonder who will play this work. It is worthy of serious study on the part of any concert-violinist of the first rank. The orchestral score is ready, and the piano reduction is exceedingly well made, pianistic, playable. There is no excuse for its not being heard. Mr. Burleigh will play it himself, I know, in his concert appearances. But I want others to do it also.

The concerto is dedicated to the composer's wife, Atossa Burleigh. The house of Carl Fischer has issued it in an edition that is worthy of the music. All praise to an American publisher who has the courage to issue a concerto, or, in fact, any work in an extended form!

A. WALTER KRAMER.

McCall Lanham Returns

After eight months in connection with the Y. M. C. A. in France and six months' service in the Walter Reed Hospital Red Cross Corps in Washington, McCall Lanham has returned to New York to resume his professional work of voice teacher and singer at the American Institute of Applied Music. Like so many others of our well known musicians who gave their efforts to the war-cause, Mr. Lanham returns with renewed ardor for his work. Always a devoted laborer in this field, he brings to his teaching a strengthened physique resulting from the life in France and a fresh impulse toward the realization of those ideals which he has always pursued during his career in this city.

Grainger-Kipling Chorus Sung by Thousand Voices in England

At the big concert given by the Festival Choir at New Castle-upon-Tyne, England, on June 22, conducted by W. G. Whittaker, Percy Grainger's setting for chorus of Kipling's "We Have Fed Our Sea," was produced and had a splendid success. The chorus numbered 1000 voices and the audience 20,000. Mr. Whittaker, the conductor, has written to Mr. Grainger, telling him how enthusiastically the chorus studied the work, in spite of its difficulties, and also how much it was enjoyed by the vast audience. Not only is Mr. Whittaker known in England as a conductor, but also as a composer. Several of his choral pieces will be performed in New York this winter.

Alice Nielsen at Her Country Home in Maine


Alice Nielsen, the prima donna, is at her country home on the shores of Long Lake, Harrison, Me., for the summer. She has one of the most beautiful residences in that section of the Pine Tree State. Miss Nielsen will remain there until early fall, when she is to begin her concert season.

HONOR LEWISOHN AT CENTRAL PARK CONCERT

Present Flag to Philanthropist—Marie
Tiffany as Soloist with New
York Symphony

A concert in the series of Mayor Hylan's People's Concerts was given on the Mall in Central Park, New York, on July 20, by the New York Symphony Orchestra, Willem Willeke conducting. The soloist of the occasion was Marie Tiffany, soprano of the Metropolitan Opera Company, who was given a hearty reception for her admirable singing of the *Micaela* aria from Bizet's "Carmen." In response to the applause she added as an encore Grieg's "A Dream," which she sang in the original Norwegian, using a special new score orchestrated by A. Walter Kramer.

The occasion was a brilliant one, for Mayor John F. Hylan presented an American flag to Adolph Lewisohn, the well known philanthropist, for his public-spiritedness and benefactions to the community of New York where he resides. After being introduced by Francis D. Gallatin, the Mayor made an address, after which the flag was formally presented and Mr. Lewisohn responded. The big audience of 15,000 then joined in singing "The Star-Spangled Banner." Mr. Willeke proved himself an excellent conductor, revealing powers hitherto unknown to be in his possession, for he is celebrated as a 'cellist and not as a wielder of the baton. He led his men finely in Massenet's "Phédre" Overture, de Greef's "Belgian Folk-songs," Liszt's "Prometheus," the "Mignon" and "1812" overtures, and was applauded cordially for his share in the program.



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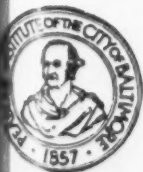
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Missouri in a Paris Music Hall

WRITING from Paris, Pitts Sanborn, music critic of the New York *Globe*, includes in one of his clever letters an amusing *feuilleton* describing the effect of an American song on the susceptible imagination of youthful French femininity. It would appear that the song in question was called "On the Banks, the Banks of the Missouri," and though Mr. Sanborn pleads ignorance of having heard it, "there is some such song," as he says, "and that fact has had consequences that cannot but strike an American as curious," according to a Paris writer of *feuilletons*. As follows:

Visiting a music hall one evening, one of his friends (so he tells it) encountered a young lady who was sobbing her very heart out. The friend made inquiries.

"I am . . . I am," replied the young lady between sobs, "homesick for the Missouri." The mystified friend burst out laughing. Later he recounted the event of the *feuilletoniste*. The latter did not laugh; he understood. . . .

"Every woman," says this wise man, "has in her heart a guitar which vibrates at the most common touch. The strolling singer gathers about him a circle of spellbound *midinettes*. The worldly poet makes the conquest of ladies smitten with false sentimentality.

"Formerly the refrain of the 'Chanson des Blés d'Or' or of the 'Temps des Cerises' sufficed to transport the souls of young girls into a domain of common ideality where they walked under the rays of the moon on the arm of a magical cavalier, whom the march of progress later transformed into an aviator. They were homesick for the 'Blés d'Or.' . . .

"To-day the ideal is more distinguished, more distant. The young lady in the music hall lets herself be entranced by the imbecile charm of a new prevaricating refrain: 'On the Banks, the Banks of the Missouri.' She is homesick for that Missouri which she will never know and of which she has not even the faintest geographical notion; but she sees the blue river strewn with water lilies and lotus flowers, among which humming birds are darting; upon

the banks are flowering palm trees and bamboos, through whose thickets crocodiles chase monkeys and paroquets in merry play. On this river she fancies herself in a gondola in company with a hero tricked out as a cowboy, just as at the movies.

"Now do you understand the sentimental diathesis which makes of the American such a romantic figure? . . . He has the prestige of a man who comes from far away and is perhaps different. . . . That is why when the Americans with their brutal jaws have all gone back to the country of factories and salt bacon the sentimentally inclined will hear the diabolical orchestra of the music hall calling them away to 'The Banks, the Banks of the Missouri.' . . .

Remarks Mr. Sanborn:

The *feuilleton* in question is not important save for the pleasant picture of the Missouri River in the young lady's mind, which has surely not been equalled

MUNCIE CONCERT SERIES

Matinée Musical to Give Indiana Tour Notable Attractions

MUNCIE, IND., July 26.—Muncie is planning a season of unusual musical activity. With the election of Mrs. Ray P. Johnson as president of the *Matinée Musicale*, the club immediately arranged with Bradford Mills, Merle Armitage, Associate, of Toledo, for a series of five attractions, to be given the coming season.

The artists announced, place Muncie on a par musically with cities many times its size. Opening with Mme. Frances Alda in November, the concerts will continue with Rudolph Ganz and Van Vliet in joint recital in January; Sascha Jacobinoff in February, Mme. Carolina Lazzari in March, and the Adolph Bolm Ballet, with the Little Symphony Orchestra in April. This will be the closing concert. This series makes quite the most imposing and ambitious program ever announced for Muncie, and will be the largest course in this section of the state.

The concerts will be held in the audi-

torium of the new High School Building, a splendid new structure seating approximately 1100. The series is backed by sixty representative men and women of Muncie, who have pledged themselves to the amount of \$6,000. The officers of the *Matinée Musicale* are as follows: Mrs. Ray P. Johnson, president; Mrs. Frank Lewellen, vice-president; Elizabeth Hickman, secretary; Mrs. Robert Bradbury, treasurer; Mrs. J. T. Bender, corresponding secretary. The executive committee is composed of Mrs. Olin Bell, chairman; Mrs. E. C. Ball, Mrs. C. S. Davis and Eleanor Smith.

The club expects to make this series of concerts permanent, and it is hoped that Muncie will eventually have an auditorium with a large seating capacity, so that concerts of the *Matinée Musicale* can be held there at prices even lower than those charged this year.

Dr. Carl in Berkshires

Dr. William C. Carl, the New York organist, is at Williamstown, Mass., among the Berkshires, preparing for next season by practising, editing works for organ, motoring and long walks over the mountains.

WERREN RATH RECITAL

Baritone Appears in Cohasset Series, with Mme. Ostrowska Assisting

Reinold Werrenrath began a series of summer concerts on July 18, given by Mrs. Anita Davis-Chase in Cohasset, Mass. Mrs. Davis-Chase, who is remembered as one of the promising young American sopranos, has definitely entered the managerial field in Boston and suburbs. She will present five leading artists in recital in Boston during the season 1919-1920.

Mr. Werrenrath was assisted at this concert by Mme. Djina Ostrowska, harpist of the Detroit Symphony Orchestra and Grant Drake, who played his accompaniments. He opened the program with the Prologue from "Pagliacci." Mme. Ostrowska played a group by Bach, Rameau, and Grandjanny. Mr. Werrenrath's second group included two French songs, "Nuit d'Été," by Tremisot, and "Parfum d'Automne," by Henri Février, and two songs in English, "The Way of the World" and "Thanks for Thy Counsel," by Grieg. Mme. Ostrowska then played two Debussy numbers, "Premier Arabesque" and "En Bateau," and one by Fauré, "Impromptu." The concert was concluded with a group of English songs by Mr. Werrenrath: "The Bells of Ys," by Nicholl; "Tell Me Not of a Lovely Lass," by Cecil Forsyth; "Witch Woman," by Deems Taylor; "Smilin' Through," Arthur Penn, and "Danny Deever" of Kipling, by Walter Damrosch.

The second of Mrs. Davis-Chase's concerts will be given Aug. 8 by Marie Tiffany, of the Metropolitan Opera Company, and Frederic Fradkin, concertmaster of the Boston Symphony Orchestra.

Dennison Conservatory Director on Year's Leave of Absence

GRANVILLE, OHIO, July 21.—Karl Eschman, for six years the director of the Dennison Conservatory of Music at Granville, has been granted a year's leave of absence by the university to be spent in the East, where he will take his doctor's degree. In his absence Ralph Warren Soule, head of the voice department, will be acting director of the conservatory and Gordon Bonnet, of Harvard University and holder of one of Harvard's traveling fellowships, will carry on the work of Mr. Eschman's classes. S.

THE COMMODORE SERIES OF FRIDAY EVENING MUSICALES

BALLROOM OF THE HOTEL COMMODORE

Forty-second Street, near Lexington Avenue

JOHN McE. BOWMAN
President

GEORGE W. SWEENEY
Vice-President
and Managing Director

R. E. JOHNSTON, Manager, begs to announce a series of eight Evening Musicales to be given at eight-thirty o'clock on the following dates during season 1919-20:

November 28	December 26	January 30	February 27
December 12	January 16	February 13	March 12

The following artists have been definitely engaged:

FRANCES ALDA
GABRIELLA BESANZONI
ENRICO CARUSO
MISCHA ELMAN
GERALDINE FARRAR
ANNA FITZIU
AMELITA GALLI-CURCI
MARY GARDEN
LEOPOLD GODOWSKY
RUDOLPH GANZ
CAROLINA LAZZARI

JOHN McCORMACK
GIOVANNI MARTINELLI
LUCILE ORRELL
IDELLE PATTERSON
CLAIRE LILLIAN PETELER
TITTA RUFFO
ARTHUR RUBINSTEIN
ROSITA RENARD
ANDRES DE SEGUROLA
CYRENA VAN GORDON
WINSTON WILKINSON

and others to be announced later.

Subscriptions may be ordered now from R. E. JOHNSTON, 1451 Broadway, New York. Telephone 608-609 Bryant.

Subscription Price, Reserved Seats, \$25 for eight Concerts, plus 10% war tax.

Subscription Price for Boxes, \$200 for eight Concerts, plus 10% war tax.

Price per Seat per single concert, \$4 and \$3 plus 10% war tax.

Price per Box (6 seats) per single concert, \$30 plus 10% war tax.

KNABE PIANO USED

THE BILTMORE SERIES OF FRIDAY MORNING MUSICALES

BALLROOM OF THE HOTEL BILTMORE

Madison Avenue and Forty-third Street

JOHN McE. BOWMAN,
President.

R. E. JOHNSTON, Manager, begs to announce a series of eight Morning Musicales to be given at eleven o'clock on the following dates during season 1919-20:

November 7	December 5	January 9	February 6
November 21	December 19	January 23	February 20

The following artists have been definitely engaged:

GABRIELLA BESANZONI
ANNA CASE
EMMY DESTINN
GIUSEPPE DE LUCA
MISCHA ELMAN
ANNA FITZIU
AMELITA GALLI-CURCI
MARY GARDEN
OSSIP GABRILOWITSCH
LOUIS GRAVEURE

FRIEDA HEMPEL
CHARLES HACKETT
JOSE MARDONES
LUCILE ORRELL
ARTHUR RUBINSTEIN
HELEN STANLEY
TOSCHA SEIDEL
ANDRES DE SEGUROLA
JACQUES THIBAUD
CYRENA VAN GORDON

WINSTON WILKINSON

and others to be announced later.

Subscriptions may be ordered now from R. E. JOHNSTON, 1451 Broadway, New York. Telephone 608-609 Bryant.

Subscription price, Reserved Seats, \$20 for eight Concerts, plus 10% war tax.

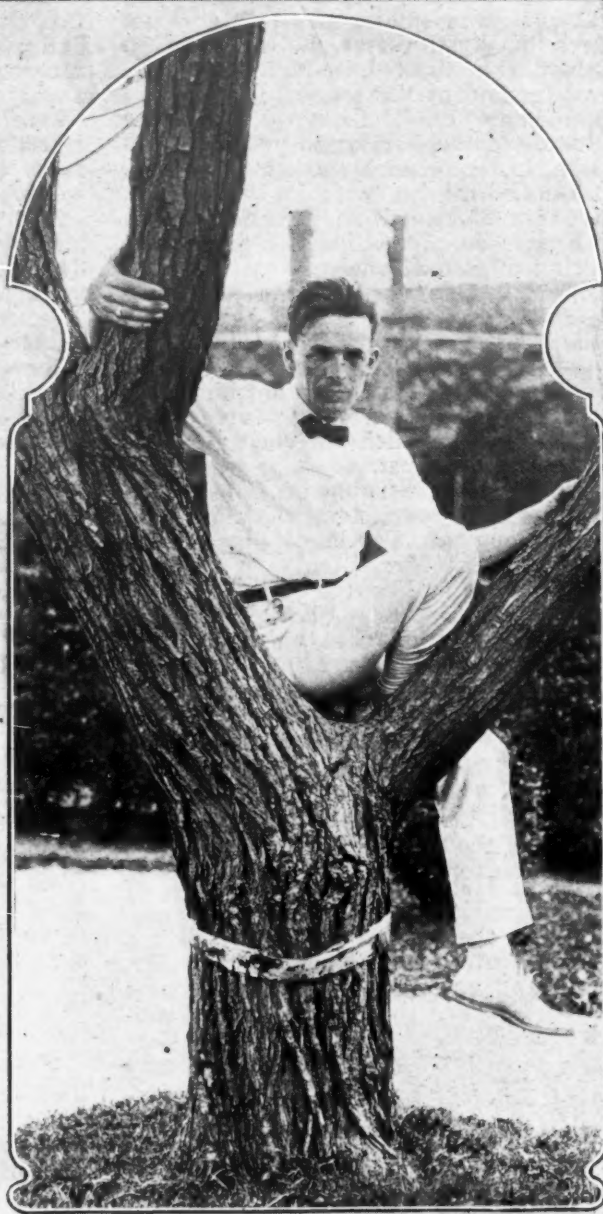
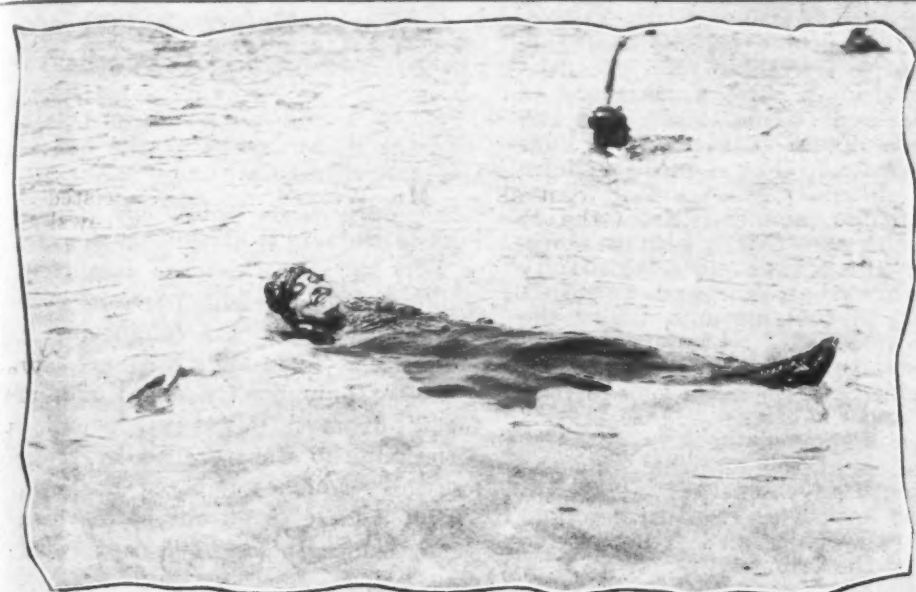
Subscription price for Boxes, \$150 for eight Concerts, plus 10% war tax.

Price per Seat per single concert, \$3 plus 10% war tax.

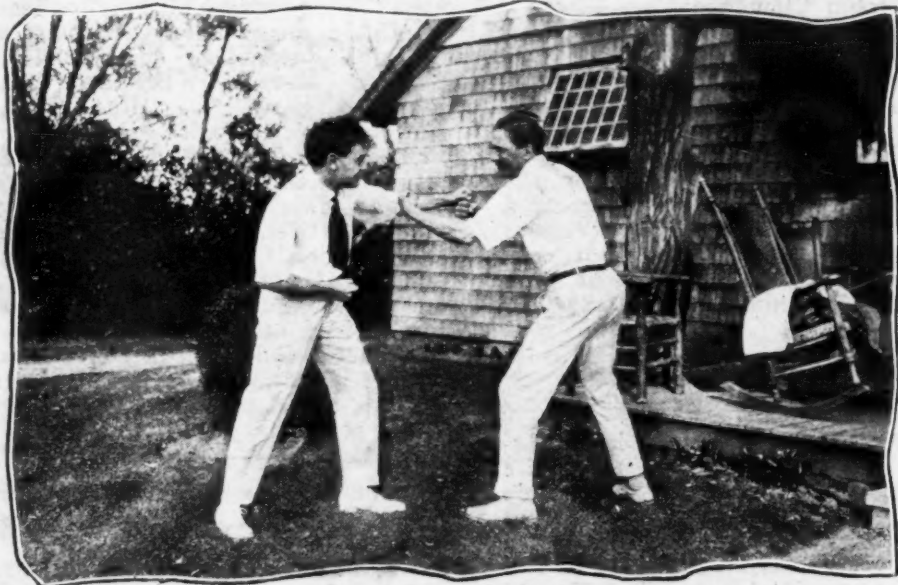
Price per Box (6 seats) per single concert, \$30 plus 10% war tax.

KNABE PIANO USED

FOUR NOTED ARTISTS AT PLAY



—Photo by The Illustrated News.



Mlle. MATZENAUER is here seen taking her daily dip in the Atlantic. She is said to be a most enthusiastic swimmer. Eddy Brown and Jacques Thibaud were snapped during a boxing bout, and Albert Spalding is perched in a tree on his country place.

MUSIC IN SAN FRANCISCO

Celebrate "Victory" Day at Auditorium —Local Artists Appear

SAN FRANCISCO, CAL., July 21.—"Victory Day" was celebrated on July 14 at the Exposition Auditorium, when the following musical numbers were interspersed with the addresses: Edwin H. Lemare played several selections on the organ; Mrs. Richard Rees sang "La Marseillaise," "Sembre et Meuse" and "Madelon"; Emelie Lancel sang an aria from "Mignon"; Julie Cotte sang "Salute to France," and Marjorie Rambeau gave a reading, "Chant of Victory." The orchestra played popular airs, in which the audience joined.

Geraldine Farrar and her husband, Lou-Tellegen, spent a couple of days in the city last week. Scenes for their new moving picture are being made here and at Burlingame, the Kohl mansion at the latter place having been selected to represent the English home of the star. Mme. Farrar says the picture has not yet been named, but it deals with the love of an English girl and a pseudo Arab (Mr. Tellegen). Mme. Farrar is to give a concert here on Oct. 5.

Arrangements have been made for two noted orchestras to visit us next season. The Minneapolis Symphony will give several concerts in and around San Francisco and the famous Italian St. Cecilia Orchestra will be heard here about Christmas.

Sir Henry Heyman recently entertained Sergei Rachmaninoff at a dinner at the Bohemian Club, about thirty guests being present.

An especially attractive program was given at the Auditorium on Sunday evening. Mr. Lemare's organ numbers were "Minister Bells" by Wheelton, *Andante* from the Tchaikovsky Fifth Symphony, Romance in D Flat, by Lemare, and a Concert Overture, by Hollin. Mary Pasmore, violinist, was the assisting artist. She played "Spanish Dance," Granados-Kreisler; "Ave Maria," by Schubert, and "Scherzo Tarantelle," by Wieniawski. She was accompanied by her sister, Suzanne Brooks-Pasmore.

Rosalie Housman, whose songs have gained much recognition, is enjoying her home visit, although she says she is looking eagerly forward to her work in New York next winter.

Imogene Genevieve Peay, another young musician in whom San Francisco is interested, is spending her vacation at

her home here after two years in New York, where her piano playing has made a favorable impression and secured her several profitable engagements, as accompanist and soloist. Miss Peay, who was a pupil of Wallace A. Sabin, has many friends here, who are congratulating her upon her success.

Marion Vecki was the special attraction at the Fairmont Hotel concert on Sunday evening. He sang eight numbers in his usually fine manner, accompanied by Mrs. Vecki. Rudy Sieger, leader of the orchestra, was heard in a violin solo which displayed his finished musicianship.

Mme. Lillian Durini, assisted by her pupils, Alice Bradley, Shirley Hoppin and Louis Lembach, entertained the Y. M. C. A. war workers with a song recital at their headquarters on Wednesday evening. G. M. B.

PROVIDE NEW HOME FOR MUSIC STUDENTS

Through Efforts of Florence McMillan House Is Opened for Women Studying Here

In response to a demand for homes for women who are studying music in New York, and through the efforts of a committee headed by Florence McMillan, the pianist and coach, a new home for music students and other women studying in New York, has been opened. The home is to be known as the "Parnassus" Club, a name given it by Dr. Frank Damrosch.

The home is to be located at 115th Street, near Riverside Drive, within walking distance of the Institute of Musical Art, Barnard College and Teachers' College. The building is to be a six-story double elevator apartment with all modern improvements, with the office, reception rooms and dining rooms on the main floor. The rest of the building, some ninety rooms, will provide accommodations for 119 girls.

General admission to the house is in the hands of a home secretary, Eva Woolfolk, who, with the dining-room director, Mrs. Gilbert Coleman, and Mary C. Dunham, assistant secretary, is to look out for the social and physical comforts for the students. The club is to be run somewhat on the plan of the Three Arts Club and the Studio Club, and the regulations for the social life of the house are to be in the hands of a student committee chosen by the club residents. In order that the students have place to practice, a piano will be provided for practise at ten cents an hour, definite hours being assigned to each student. Those who wish may also provide their own pianos.

Applications are received for the house at any time and are considered in the order of receipt. Board and room are to be provided for students at from ten to fifteen dollars a room, the privileges of the house being withdrawn from any member who proves unworthy.

The club is expected to fill a want in the way of a home for music students. The Three Arts Club and Studio Club, practically the only homes of this kind, are filled with a long waiting list, and a third home of this sort is much needed.

The committee which has enabled the procuring of the students' club house included Mrs. Lila Haskell Burdick, Mrs. Clarence McMillan, wife of the attorney of MUSICAL AMERICA; Winifred Richardson, Clara Dubois and Florence McMillan.



FLORENCE MACBETH

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NEW YORK OPINION:

Unquestionably the finest coloratura singer this country has ever produced. (*The Globe*.)

LONDON OPINION:

Since the advent of Tetrazzini we cannot call to mind so phenomenal a singer. It was one of the most remarkable achievements heard in London for years past. (*The Standard*.)

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ARTHUR LAWRASON



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MRS. BOND CHARMS PORTLAND CHILDREN

Opera Association Chooses "Martha" for Production—Musicians in Oregon

PORTLAND, ORE., July 27.—Mrs. Carrie Jacobs Bond favored us with her presence last week. The pupils of Mrs. Carrie R. Beaumont, who were given the great privilege of hearing a recital by the composer at the home of Mrs. Beaumont, will never forget that beautiful contralto voice nor the Bond songs.

Carrie Jacobs Bond surely understands the child's heart, and many a young musician was inspired to greater effort by the story Mrs. Bond told of her own exertions to become a musician and publisher.

Mrs. Bond is on her way home from a vacation trip to Alaska. After the recital she left for California, where she will spend a few weeks at her mountain home at Grossmount before returning East.

While it was not exactly a compromise between the grand opera and light opera factions of the Portland Opera Association, all interested feel that the directors of the association, of which Mrs. Edward L. Thompson is president, have made a wise choice in selecting "Martha," Von Flotow, as the opera to be studied for the coming season and which will probably be presented in November. It is perhaps not quite fair to speak of "factions" in the organization, which is moving along so harmoniously, but the recent election which was held for the purpose of deciding whether grand opera or light opera should be presented, and which resulted in favor of grand opera, was a disappointment to some loyal members, though this disappointment must be to a great extent ameliorated by the selection of "Martha," which, while in the grand opera class, is really a light opera and quite within the scope of the members of this very live opera organization of which Portland is so proud. Robert Corruccini, who so successfully conducted the "Elixir of Love," has been selected general conductor.

F. X. Arens, the vocal teacher of New York, arrived at Hood River, Ore., on July 18, and will enjoy a vacation in his orchard home. Mr. Arens had an attack of sunstroke while in the sizzling Middle West, but is recovering and glad to be among the cool breezes and in the delightful climate of his Hood River home. Mr. Arens will conduct his fourth annual vocal course in Portland from Sept. 1 to Oct. 15. Such a large number of students have already registered for Mr. Arens classes that this year's course will be two weeks longer than usual.

Gertrude Hoeber, who has traveled on the Ellison-White circuit since January, opened at the Chautauqua season at Gladstone Park on July 8. The International Trio is composed of Kathleen Harrison, pianist and reader; Miss Hoeber, mezzo-soprano and violinist, and Dalbert Coutts, Scotch, tenor, and they were well received at the two performances in the big auditorium.

James A. Bamford, an organist and music patron of Portland, has been traveling for several weeks in California. While he admires the big organ in the public auditorium in San Francisco, he thinks it lacks the fine orchestral color which is so noticeable in our own big auditorium organ. Mr. Bamford says that it has been demonstrated that the large audiences who attend the pipe organ concerts in the different San Francisco theaters do not want "jazz." Genuine music, such as the Tchaikovsky Andante Cantabile for example, is preferred. Mr. and Mrs. Bamford have one of the finest home organs in Portland in their own home.

The quartet of the First Methodist Episcopal Church has been selected for the coming season. E. T. Jones, tenor, will be the director of the chorus, and Walter J. Stevenson, bass; Goldie Peterson, soprano, and Mrs. Esther Collins Chatten, contralto. Mrs. Gladys Morgan Farmer, organist. Mr. Jones directed the male choir of South Liverpool, Eng-

land, for nine years and for six years was director of the church choir and Welsh Male Vocal Union of Vancouver, B. C. Mr. Stevenson was a member of the Welsh Male Chorus of Vancouver, B. C. He was soloist at the Methodist Church in Westminster, B. C., and won the medal as best bass soloist in the choral festival at Vancouver, B. C.

Waldemar Lind, formerly associate conductor of the Portland Symphony Orchestra, is spending a week in Portland. Mr. Lind, with his wife and daughter, arrived in Portland on Saturday from San Francisco. Mr. Lind is a prominent musician of San Francisco.

Edgar E. Coursen was the piano accompanist for Lucy Gates at her recital at the Tacoma Stadium July 17. Mr. Coursen returned to Portland on Friday, but will return to play for other big Eastern stars, who will sing during the Stadium series, which will last for several weeks in August.

Mrs. Anna C. Struble of Centerville, S. D., has been coaching with J. William Belcher, one of Portland's prominent voice teachers. Mrs. Struble is a graduate in the normal course of the University of South Dakota. She was a pupil of Lee N. Dailey of Yankton, S. D.

Parish Williams, baritone, who has been studying voice in New York during the past year, is visiting his parents in Irvington. Mr. Williams is one of Portland's favorite singers and has been warmly welcomed by hosts of friends who are pleased, but not surprised, to know of his success in New York. He will make his debut in New York on Oct. 13 in Aeolian Hall, under the direction of Loudon Charlton. Mr. Parish is solo baritone in the quartet choir of the First Baptist Church in New York. Mr. Parish appeared in joint recital with Charles Cooper, the pianist, in Woodstock recently. N. J. C.

Trio of Soloists Aids Leman Orchestra in Fine Program

ATLANTIC CITY, July 21.—The vocal soloists, Eileen Castles, soprano, member of the American Society of Singers, and Ralph Errolle, tenor, of the Boston Opera

Company, and Roy Comfort, violinist, were presented to a large audience of music-lovers in the Music Hall of the Steel Pier last night as assisting soloists with the Leman Symphony Orchestra. Miss Castles' high, clear and singing voice was finely displayed in David's "Charmant Oiseau," making her again a favorite on this, her second, appearance, before an Atlantic City audience this season. Ralph Errolle showed excellent vocal qualities in Bizet's "Air de la Fleur" (Carmen). Miss Castles and Mr. Errolle were again featured in a duet from "Traviata." Roy Comfort, violin soloist, exhibited splendid art in Sarasate's "Zigeunerweisen." Mr. Comfort has a pleasing personality, with an abundance of technical skill and a beautifully managed tone that is round and full. The orchestral contributions, under the leadership of J. W. F. Leman, included "Oberon" overture, Weber; "Danse Macabre," Saint-Saëns; two Tchaikovsky selections, and Chabrier's "Danse Slave." Mr. Leman displayed sterling qualities in his reading of the program, and the large audience gave constant manifestations of its approval. Mr. Leman and his orchestra were obliged frequently to acknowledge the tributes. J. V. B.

Phrases from Clemenceau's Address Utilized in Triumphal Hymn

In connection with the victory celebration in Paris on the French national holiday, the New York Tribune's correspondent reports that "at the Opera Comique, where a free performance was given, the opera was followed by the singing of a triumphal hymn composed of phrases from Premier Clemenceau's addresses. M. Clemenceau, who was present, was recognized by the audience and received a great ovation."

Hurlbut Pupil in Chautauqua

Fritz De Bruin, baritone, has completed a tour over the Ellison-White Chautauqua Circuit, on which he made 200 concert appearances. Although a native of Amsterdam, this successful young baritone received his vocal training in America. He is a pupil of Harold Hurlbut, the New York vocal teacher.

CONTERNO IS GUEST AT GOLDMAN CONCERT

Composer-Conductor Leads Own Works Before 20,000 on Columbia Green

G. E. Conterno, composer-conductor, was the guest leader at the concert of the New York Military Band, Edwin Franko Goldman, conductor, on the Columbia University Green, on the evening of July 23. Mr. Conterno displayed musicianship of a high order, in both his compositions and his conducting. The Mad Scene from the third act of Conterno's "Columbus" aroused admiration for its dramatic force and melodic flow. Mr. Conterno was recalled by the great audience, which numbered perhaps 20,000, and gave as an encore his own anthem, which also won rapturous applause.

Conductor Goldman, as usual, fascinated the throngs by his spirited leading. He offered an excellent program, as is his wont, presenting the Mendelssohn Wedding March, Wagner's "Rienzi" Overture, Strauss's "Blue Danube," Isolde's Love Death from Wagner's "Tristan and Isolde," and as a finale Mayhew Lester Lake's interesting "Evolution of Dixie" Fantasia.

Florence Otis, soprano, sang in her appealing voice Cadman's "At Dawning" and Ella Della's "Sweet Lips." Miss Otis was applauded to the echo and responded with an extra.

Conductor Goldman, in addition to his splendid readings of his programmed numbers, again proved his versatility by leading community singing.

Edwin Franko Goldman, bandmaster of the New York Military Band, whose concerts at Columbia University are proving so popular, is arranging to make a transcontinental tour with his band next spring.

Under the Auspices of the Music League of the People's Institute

Open Air Symphony Concerts

Every evening (including Sundays) from June 30 to August 23, inclusive, at the LEWISOHN STADIUM, College of the City of New York, 137th Street and Amsterdam Avenue.

THE STADIUM SYMPHONY ORCHESTRA

(80 Men)

ARNOLD VOLPE, Conductor

SOLOISTS FOR THE SIXTH WEEK

Sunday, August 3:

NEVADA VAN DER VEER, soprano, and REED MILLER, tenor.

Monday, August 4:

JOHN POWELL (Mr. Powell's own compositions)

Tuesday, August 5:

"AIDA" in concert form.

Wednesday, August 6:

HENRY HADLEY, guest conductor.

Chorus of forty from the Metropolitan Opera, under the direction of William Tyroler

Thursday, August 7:

MARGUERITE NAMARA, soprano, and GEORGE REIMHERR, tenor.

Friday, August 8:

DICIE HOWELL, soprano, and MARTIN RICHARDSON, tenor. SADA COWEN, pianist.

Saturday, August 9:

CANTOR WOOLF and JEAN BARONDESS, soprano.

The programs will include symphonies and symphonic works by the great masters of all schools: Beethoven, Brahms, Schubert, Cesar Franck, Dvorak, Tchaikovsky, Rimsky-Korsakoff, Rachmaninoff, Borodine, Berlioz, Saint-Saëns, Debussy, Dukas, Massenet, Liszt, Moussorgsky, Glazounoff, MacDowell, Hadley, Chadwick and others, as well as operatic selections and works of a lighter character appropriate for summer programs.

There will be vocal and instrumental soloists of rank on practically every evening throughout the summer. The general arrangement of programs is as follows:

Mondays and Thursdays, Symphony Nights; Tuesdays and Fridays, Opera Nights; Wednesdays, Saturdays and Sundays, Miscellaneous Programs.

There are eight thousand seats at 25c, 50, and \$1.00

Tickets for sale at the Stadium Box Office and at the Metropolitan Opera House (39th Street entrance)

In case of rain, concerts take place in the Great Hall of the College, 140th Street and Convent Avenue.

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The Musical Alliance and the Baltimore Symphony

THERE appears to be considerable apprehension among music-lovers in the city of Baltimore with regard to the attitude the new Mayor, William Broening, who succeeded the former Mayor, James H. Preston, will take with regard to the local Symphony Orchestra, which, under the competent conductorship of Gustav Strube and with the very able management of Frederick R. Huber, attained more than local popularity and prestige.

It is not too much to say that the growth of the orchestra and the good work it did attracted attention to the city more than any thing else in many years past. And this was, perhaps, particularly for the reason that, under the enlightened direction of former Mayor Preston, the municipality was induced to contribute something like \$7,000 a year to the support of the orchestra, a fact which was favorably commented upon by the press all over the country as a new and enlightened departure in civic government. This, with the loyal and devoted work of a number of ladies and public spirited citizens, finally produced a situation where the city took a deserved pride in its orchestra, and for that reason is to-day deeply concerned with what the new Mayor may do.

There appears to be well-grounded apprehension that Mayor Broening may be subjected to the usual pressure that is put upon a new incumbent in office for political, financial or even social reasons, and may change the conductorship and the management. Music-lovers seem to be practically unanimous with regard to the advisability of retaining the present conductor, and also the present manager. In this connection it may be well to quote from a letter sent me by Frederick Stieff, Jr., vice-president of Chas. M. Stieff, Inc., one of the oldest piano manufacturing concerns of highest class in the country, whose house has long been a credit to the city of Baltimore and has won nation-wide reputation and prestige. In his letter Mr. Stieff, who voices the opinion of many, says:

"Two questions now confront the present Mayor, the advisability of continuing the Baltimore Symphony on the same scale as previously, and whether the management of the same should be placed in the hands of a Commission or of an individual such as Mr. Huber has been in the past.

It will be a very great blow to Baltimore musically if the Baltimore Symphony Orchestra is not only maintained, but maintained free and apart from any political influence whatever. You can very readily see some of the inevitable results should the management of such an orchestra be placed in the hands of a number of men to whom the Mayor might owe some political favor. While the Committee in all events probably would not be salaried, at the same time membership would be an honorary distinction and so much danger may arise through disputes of policies between men who have had no experience in musical management or in musical fields. What an opportunity there would be for wire pulling in order that soloists might be selected among personal friends! The orchestra cannot progress if political interests are once involved. No self-respecting body of men will permit their services to be hired to play as an accompanist to a so-termed artist when the possibility may arise wherein this artist may either show lack of talent or lack of finish in education. It seems not only advisable, but most desirable, that a city of Baltimore's size and known culture should support an orchestra, and that the same should be run on a sane business basis and not by a politically appointed committee. Mr. Huber, as you know, has handled the orchestra competently up to the present time, and I see no reason why there should not be a continuance of this policy and why the management should not be maintained, unless a political debt is involved. Personally, I have not the slightest doubt that Mayor Broening has every inclination to comply with the needs and just requirements of our citizens, if their needs are made sufficiently evident to him."

Now here is a situation where the value of the existence of such an organization as the Musical Alliance can be put to the test.

In article after article I have presented the case of the musicians who have, as we know, all kinds of organizations, which, however, are not in any way affiliated. Each works in its own sphere, no doubt well, sincerely and ably, but there is no central body which, when it speaks, can exercise any influence upon a politician or legislator. Hence the Alliance was formed, so as, among its other purposes and aims, to exercise an influence in just such a situation as has been developed in Baltimore. And this is all the more reasonable and right in the case before us, for the reason that it was in the city of Baltimore that the idea of the Alliance was first promulgated, under the auspices of that broad-minded, public-spirited Baltimorean, former Mayor Preston, who at once took up the idea, fostered it and lent his aid to it in every way.

In Baltimore the Alliance has a number of members, and I appeal to them to communicate at once with Mayor Broening, who seems, according to Mr. Stieff's letter, to be anxious to do what is right, and so bring to him not only the desires and wishes of the music-loving people of Baltimore, so ably voiced and defended by Elizabeth Ellen Starr, chairman of the Permanent Committee for the Promotion of Music in Baltimore, in her letter to the editor of the Baltimore "Evening Sun" but also indicate to him that if political pressure is being put upon him in one direction, it can be met by just as strong, and perhaps stronger, political pressure in another. In other words, there are just as many "votes" involved in the determination to maintain the present management and conductorship of the Baltimore Orchestra as there may be "votes" involved in replacing these officials who have done their duty, who have stood the test, who have made good, by others whose capacity for the work has yet to be demonstrated.

There are two things in this situation which are beyond contradiction. The first, that, under its management and conductorship, and sponsored as it was, the Baltimore Symphony Orchestra was a credit to the town, gave it a tremendous amount of advertising, which it could never have secured in any other way, certainly at no such price as the city paid, and next, that nothing could positively invite disaster to a musical organization more quickly than to introduce politics and political favoritism into its management and conductorship. Should that be done, it means the downfall of the orchestra.

It is but fair that we should consider the situation in which Mayor Broening finds himself. Like all men in his responsible and difficult position, he is anxious to act for the best interests of his city. He is also naturally anxious to please those who were active in forwarding his candidacy and securing his election. It is, therefore, of the highest importance that those who desire to maintain the existing situation should make their voices heard in no uncertain terms.

I have absolute confidence that, if the members of the Alliance in Baltimore and in other parts of Maryland, who are naturally interested, will at once make known their wishes in the matter and urge the Mayor, for his own sake, for his own peace of mind in the future, not to give way to political influences, but be guided by the advice of those who have the best interest of music in Baltimore at heart, I feel assured that he will adopt a policy which will give the Baltimore Symphony Orchestra still further encouragement and also increase his own standing and popularity with the large and ever increasing music-loving element in the Monument City.

John C. Freund

President The Musical Alliance of the U. S.

Heartiest Good Wishes

Please accept my check for renewal of membership in the Musical Alliance, with heartiest good wishes for your continued success.
MARGARET I. MACKAY.
Los Angeles, Cal., July 12, 1919.

Hopes for a Golden Harvest

I enclose check for my subscription, amounting to \$1, for the Musical Alliance, and I hope every year will bring a golden harvest for the success of the Musical Alliance. With best wishes.
EVELINA HARTZ.
New York, July 14, 1919.

Can Depend on Utah

I enclose fee for renewal of membership in the Alliance. Anything on earth

I can do I would be glad to do, to help your Alliance or to help Mr. Freund in his propaganda for a Fine Arts Ministry. He can depend, I hope, on the Utah delegation.
SUSA YOUNG GATES.
Salt Lake City, Utah, July 17, 1919.

Deep Interest in the Work

Enclosed please find my check for \$1 in renewal of my subscription to the Musical Alliance. It is with pleasure that I thus signalize my deep interest in the work you are doing and extend my best wishes for the future success of the cause.
EMMA ROBERTS.
New York, July 16, 1919.

Sincere Congratulations

Enclosed find my check for renewal of membership in the Musical Alliance. Ac-

cept my most sincere congratulations for your success and best wishes for the coming year.
HENRI W. J. RUIFROK.
Drake University, Des Moines, Ia.,
July 10, 1919.

"You Are Winning"

Enclosed find my check for the current year. It is not much better than sitting on the side lines cheering in a perfunctory sort of way while somebody else wins the game. But you are winning, and that's the big point after all. When you want more than cheers, let me know.
Yours for musical America,
J. ALFRED SPOUSE.
Binghamton, N. Y., July 11, 1919.

Public School Music Teachers Much Interested

Enclosed please find check for \$1 as a renewal of my membership in the Musical Alliance of the United States. The music teachers and supervisors of public school music in this State are very much interested in the good work the Alliance is doing, and approve heartily of the Na-

tional Conservatory of Music. Wishing you the very best of success, I am,

R. C. SLOANE,
President, Indiana Music Teachers' Association.
Richmond, Ind., July 16, 1919.

Harold Land in Stockbridge, Mass., Recital

STOCKBRIDGE, MASS., July 14.—Harold Land, the New York baritone, gave a recital in the Town Hall on Saturday evening in which he was so successful that he was obliged to repeat almost half of his program. Major Felix Lamond, organist of Trinity Chapel, New York, was the accompanist. Among the best liked songs on the program were Massenet's "Elegie," Vanderpool's "Values," Dichtmont's "My Little Banjo," Aylward's "Khaki Lad" and Cadman's "At Dawn-ing."

Mrs. H. H. MacMahon, president of the Columbus (Ohio) Music Club, is in New York for a few weeks. She is visiting her mother, Mrs. Ransom, at Briarcliff Manor.

JULIUS WILLIAM MEYER

Teacher of Singing

CARNEGIE HALL, NEW YORK

WILL RESUME INSTRUCTION ON SEPT. 15

STOKOWSKI AND THE AMERICAN COMPOSER

Arthur Judson Publishes a Defense of the Noted Conductor

ATTENTION was called in these columns recently by Mephisto, to an article by Gustav Saenger, editor of the *Musical Observer*, in which he somewhat severely criticized Leopold Stokowski, the eminent conductor of the Philadelphia Orchestra, for his treatment of Leslie Loth, a young American composer, whose composition had been submitted for his consideration under endorsement of Alberto Jonas, the well-known Spanish piano virtuoso and teacher, and James Francis Cooke, the editor of the *Etude*. The deduction made therefrom was that, if so eminent a conductor manifested so uncompromising and indifferent an attitude to the American composer, what chance had the American composer?

In his article, Mephisto stated that he preferred to suspend judgment until Mr. Stokowski had had an opportunity to be heard from. In connection with this matter, the following letter sent by Arthur Judson, the manager of the Philadelphia Orchestra, addressed to Mr. Saenger, the editor of the *Musical Observer*, is illuminating, and shows that Mr. Stokowski is by no means either hostile or indifferent to the works of American composers, and that he has indeed been foremost in endeavoring to give them the opportunity of a hearing.

July 15, 1919.

Mr. Gustav Saenger,
Editor *Musical Observer*,
New York City.

My Dear Sir:

I have just had called to my attention your signed editorial on page 16 of the *Musical Observer*, of what I presume to be the last issue. I have examined the correspondence between Mr. James Francis Cooke, Mr. Alberto Jonas and Mr. Stokowski's secretary, and find that your statement of the facts is substantially correct.

This office has no objection whatsoever

to the statement of such facts, but it does object to your deductions from those facts.

Mr. Stokowski was seriously ill—as a matter of fact, he had to miss several concerts. I see no reason under those conditions why he should at that time be expected to answer his correspondence personally and promptly. The demands on the time of an orchestral conductor are very great, and, perhaps, are not realized by the general public.

It is true that Mr. Stokowski has a large number of new works which he is planning to present, and that many of these works are by American composers. Furthermore, Mr. Stokowski at the present moment has the scores of approximately 125 works to examine before he begins to make his programs for the next season. There is a limit to the work any

one man can do, and presumably the man who does the work ought to be allowed to establish his limit.

The closing paragraphs of your editorial are misleading. I do not think that the Philadelphia Orchestra can be held responsible for the wrecking of the "life ambitions" of Mr. Loth simply because conditions were not propitious for the reading of his score at the time that he wished to submit it. May I call your attention to the fact that there are twelve other symphony orchestra conductors to whom the score could be submitted? Secondly, I resent the statement that Mr. Loth did not get a square deal. After reading carefully the correspondence and trying to look at the matter in an unprejudiced way, I can only assume that this last statement of yours is due to some personal prejudice.

In closing, may I call your attention to the fact that, if you had taken the time to investigate the record of the Philadelphia Orchestra in the matter of the performance of American works, the editorial above mentioned probably would not have been written.

Very truly yours,
(Signed) ARTHUR JUDSON.

Minnie Tracey Tells About Opera at Gaieté-Lyrique

By MINNIE TRACEY

IN France as in Germany and Italy, each city has its opera house and grand opera season, from small cities to the greater cities, like Lyons, Bordeaux, Marseilles, Rouen, etc., and their publics therefore become familiar with opera and love it, and count the days until the operatic season begins in October of each year. Thus musical culture is created among the masses, as well as among the rich, and the public of the pit is as critical and discriminating, often more so, than the public of the orchestra chairs and boxes, for in France in the provincial theaters, a part of the orchestra is set aside, as the parterre or pit, for the poorer people.

The parterre at the Marseilles opera is particularly critical and even cruel, and, if the artist does not suit its taste, he is hissed off the stage; but if on the contrary, the singer pleases, there can be no more enthusiastic admiration shown in the world than by this same parterre le terrible.

My second opera season was in Marseilles, where I became popular with both sections of my audience at the age of nineteen. Never can I forget their enthusiasm and affection for me during a seven months' season. But when Massenet heard that I intended signing my engagement for Marseilles, he sent for me and at his office in the "Ménestrel" in Paris begged me to refuse the contract, warning me of the horrors of being hissed off the stage by the Marseilles public, which was known then for its little favor toward foreigners. I answered: "Well, Maître, forgive me, but I am going to try; if they do not like me I will pack up and return to Paris. Americans try, before they give up." That answer pleased Massenet, so he said: "Go ahead and win." And I did, and to-day I still think of Marseilles and its public with real affection.

Now, as MUSICAL AMERICA maintains in its battle for opera in many (not three) cities in America, and for the interest that must be awakened in the general public, that same public becomes interested when it feels itself in some sort, a part of the opera organization, and not merely allowed to enter on suffrage. Thus, in France, each city's opera is a municipal organization, each citizen pays a tax, more or less great, for its maintenance. Therefore it seems in part to belong to him individually. In Paris, until about ten years ago, there was the Grand Opéra and Opéra Comique, not municipal, but French Government operas. The citizens of Paris wanted their own opera, so the Gaieté Lyrique was chosen, having a fine seating capacity and an enormous stage, and being in the most populous part of the city. It was subsidized yearly with large sums by the city of Paris itself, with the Isolais brothers, who, from magicians, became directors of the Gaieté and afterwards of the Opéra

Comique in Paris. There, wonderful performances of many novelties were given, "Messaline" by de Lara, was given Renaud, the most artistic and wonderful reprise of "Hérodiade" given by the Isolais for these same artists. Massenet chose the Gaieté for the first production of his "Don Quichotte," sung by Vanni Marcoux, Lucy Arbelle, and, except Renaud, the most artistic and wonderful of all French baritones Lucien Fugère.

Another wonderful production was the posthumous opera of Massenet, "Panurge," never heard outside of Paris, yet full of charming music and delicate wit, an elder brother of the "Jongleur de Notre Dame." Later, the Grand Opera lent its scenery, not then in use, and superb productions were given of standard operas not at the moment in the repertoire of the Grand Opera. Then it was that I had the pleasure of meeting with such a splendid reception from the Parisian public in the rôle of Rachel in "La Juive," Alice in "Robert le Diable" and Sélika in "L'Africaine," which I learned from my great teacher, Marie Sasse, who was chosen by Meyerbeer himself to create that part. The productions of "L'Africaine" and "Hérodiade" were the most gorgeous I have ever seen of the operas, as presented by the Gaieté Lyrique. If Casadesus, the most artistic of artists, becomes director of this theater, and brings its productions en tournée to America, I am sure the American public will be very en-

thusiastic over the idea. I trust these few lines of explanation of the status of the Gaieté in Paris will interest the musical world in the new venture of M. Casadesus, already so well known and admired in our country with the Sociétés des Instruments Anciens.

Sextet of Artists Give Concert on Narragansett Pier

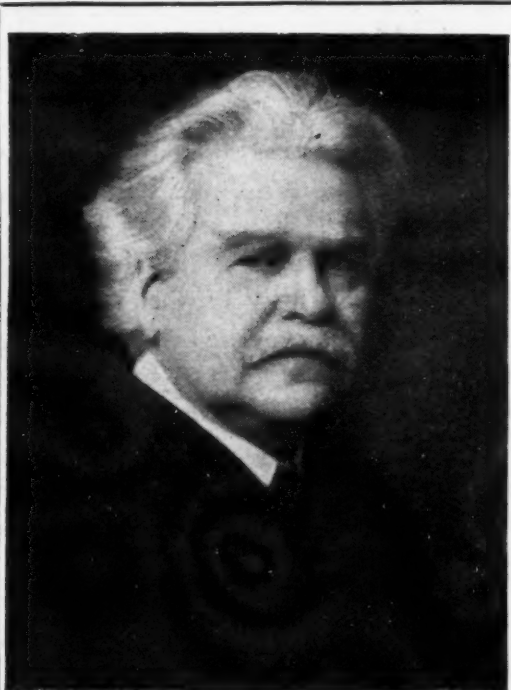
NARRAGANSETT PIER, R. I., July 19.—An attentive and appreciative audience of considerable size heard a concert given on the Narragansett Pier Casino, when the artists appearing included Mrs. Marwin White, soprano; Mrs. James O. Mezzo-soprano; Mary Brooks, violinist; George Clafin, tenor; Stephen Hopkins, baritone, and Stuart Ross, pianist. Mary Brooks, violinist, and Stuart Ross, pianist, both showed themselves to be artists of distinct musical ability. Miss Brooks included in her numbers the Nacchi "Gypsy Dance" and Rubinstein's "Kamenoi Ostrow." Mr. Ross contributed Chopin's Military Polonaise, Balakirev's "Lark" and Liszt's Twelfth Rhapsody. Mrs. Otis, possessor of a full round mezzo voice, sang with splendid poise Scott's "Blackbird Song," Metcalf's "Little House of Dreams," and Whelley's "Go Not, Happy Days." Mr. Hopkins, a sympathetic baritone, gave "My Ships That Went A'sailing" and "You Love the Time of the Violets," by Lehar and Cadman's aria, "March." Mrs. White, possessed of a rich, forceful soprano, and Mr. Clafin, a tenor of the robust order, sang the duet from "Be-hème."

Emma Noe Studying Rôles with Minnie Tracey

CINCINNATI, O., July 18.—Emma Noe, the gifted young soprano, who has recently completed her season as soloist with the Minneapolis Symphony Orchestra on its 1919 spring tour, is here at the Hotel Sinton. Miss Noe is having daily lessons with Minnie Tracey, with whom she studied here several years ago, preparing for her rôles for the coming season, when she will again be a member of the Chicago Opera Association. It was Miss Tracey who presented Miss Noe to Mr. Campanini, when the noted impresario engaged her for his company. Miss Noe is to go on tour with the Chicago orchestra prior to the opening of the opera season and will sing "Aida," which she is now working on with Miss Tracey. She is also scheduled to sing "La Juive."

Gaieté Lyrique Company Coming in Season After Next

The announcement that the company from the Gaieté Lyrique in Paris would appear in New York and New Orleans next season is erroneous. The tour is being arranged for the following season, which will include protracted engagements in the two cities mentioned and a limited tour in other important cities en route.



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ECHOES OF MUSIC ABROAD

Paris Opéra Comique Directors Announce Novelties for Next Season—Max d'Ollone, the New Man of the Hour in the French Opera World, Composes a "Francesca di Rimini"—A Ten Years' Ban on German Performers Is Urged by Prominent English Writer—"The Alchemist" the Quintessence of Cyril Scottism—New Campanini Baritone Popular with Spanish Audiences—Daughter of Metropolitan Basso to Sing in Trieste in Former Metropolitan Conductor's Company—The Gentle Art of Writing a Successful Song Elucidated

FOR next season the Paris Opéra Comique powers are planning the premières of three or four novelties that by virtue of either the subject or the standing of the composer are bound to command far more than local interest. And in addition to these, there will be first performances for Paris of new works already heard in this country or at Monte Carlo.

One of the absolute novelties in the list tentatively announced by Director Albert Carré and Co-Director Isola is by Georges Hüe, composer of the familiar recital song "J'ai pleuré en rêné." The title of this, Hüe's first lyric drama, is "Dans l'ombre des Cathédrales."

Then there will be a two-act opera by Felix Fourdrain, entitled "La Griffe," and a "Camille" by Marc Delmas, besides three one-act works—Reynaldo Hahn's "Nausicaa" and Gabriel Fauré's "Masques et Bergamasques," which were given as a double bill at Monte Carlo last spring, and "Les Uns et les Autres," by Max d'Ollone. Lazzari's "Le Sauteriot" and Henri Février's "Gismonda," which would have been given in the spring but for a seamstresses' strike, will both be new for Paris, with an American première behind them.

Max d'Ollone, whose "Les Uns et les Autres" is mentioned in this list, seems to be coming forward as a man to be reckoned with in the French lyric theater. The recent Paris première of his "Le Retour," at the Opéra, was an outstanding event of the opera year. And now Director Rouché plans to produce another of the new composer's works, his "Francesca di Rimini," at the Opéra next winter.

"Le Retour" had its real première at Angers some six years ago. That the Paris directors had permitted it to pass to the provinces was deplored at the time by those who knew its merits.

"The music of 'Le Retour' is essentially music of inner depth," says Edmond Epardaud in *Le Monde Musical*; "it repudiates both the facile effects of the theater and mere descriptiveness. Even the storm which intervenes toward the end of the work—an admirable symphonic page!—is idealized and is intended more especially to accentuate the tumult of the soul. As for the antecedent influences of 'Le Retour,' I find them principally in the great masters of *musique intérieure*, Bach, Schumann and César Franck, with, in the lyric enthusiasm, a Wagnerian flame and eloquence."

Cyril Scott's New Opera in Composer's Most Advanced Style

Cyril Scott is hard at work on the orchestration of his new opera. "The Alchemist" is the title it is to bear, and not only the special Cyril Scott "fans" but all who are interested in the modern school in general will be eager for news when its première is announced.

According to Major H. Trevor, who has seen the score, the music of "The Alchemist," both as regards harmonic structure and the employment of irregular rhythm, is in Scott's most advanced style.

It is significant that the ultra-moderns turn to opera last, after developing their special trend through the other forms. On the other hand, the Puccinis, Mascagnis and Leoncavallos, speaking a more elemental musical language, plunge into opera at the very outset.

Urges a Ban on All German Performers for Ten Years

Who will be the first German pianist to "have the cheek to give a recital in a London hall"? asks Percy A. Scholes in

Even the great German classics might be subjected to a little scrutiny, and we might, for instance, consent to recognize that Bach and Beethoven have their dull pages and that Wagner often needs drastic 'cutting'."



Photo by Press Illustrating Service

"Celestial Music" Drawn from Tomato Cans and Ordinary Shoestrings; These Indo-Chinese Labor Troops, Working in the American Service of Supplies in France, Draw as Much Enjoyment from Their Home-made Violins as Dixieland Negroes Do from Mandolins and Banjos.

Everyman. He thinks it will probably be one with a pre-war reputation in England.

And once the German has come and has been received with toleration others will follow, for "the musical public is very unthinking and its deep-seated distrust of a nation at large is not very active against an individual of that nation."

A ten years' ban on German performers, put into force by the London concert agents, is urged by Mr. Scholes, for, he contends, the indecency of our coming into actual contact with German artists in the intimate relation of performer and audience within that period ought to be unthinkable.

"Let us not be implacable—General Smuts has warned us of the danger of implacability—but let us not be weak. Let us have a policy. If Germany can offer us any good thing in the future, let us not refuse it. But, on the other hand, let us not submit again to being crammed with German things, good, bad and indifferent."

"How does this apply to the composers? Well, if Germany can produce a world-genius we shall be foolish to refuse to hear his works. A work of genius is an international possession, and to close our ears to it would be foolish. But that is not to say that we should accept unquestioningly from Germany anything she may care to send us—switching out of action our own critical judgment.

Campanini's New Baritone Popular as Summer Star in Spain

From Spain, via Italy, come colorful reports of the great successes recently won in Bilbao by Carlo Galeffi, who is expected to offer keen competition to Titto Ruffo for the distinction of being the principal Italian baritone of Director Campanini's Chicago forces next season. In "Don Carlos," "Rigoletto" and "The Barber of Seville" he has aroused his Spanish audiences to a high pitch of enthusiasm. The outstanding soprano of the Bilbao company is Rosina Storchio.

Summer opera has been flourishing in Spain generally. Madrid has been having a season of popular-priced opera given by an all-Spanish company, and Barcelona has been having similar ministrations, with Italian guests to lend the foreign touch to the company. Nicola Zerola, who spent one season at the Manhattan, has been singing in Barcelona.

How to Write a Successful Song

Recently an English singer—it was John Coates, the tenor—gave a recital program of English songs from Elizabethan times down to the present day, and *Truth* is caustic in its appraisal of the showing made by the modern song-writers.

"It was a sad thing to do to his contemporaries," that long-established periodical remarks, "to sing their modern concoctions side by side with our old

English songs; but if Mr. Coates had not made a careful selection the result would have been sadder still, for unhappily the truth is that there has been a precipitous decline in English song since Elizabeth."

This comes as a bit of a shock, as we have grown accustomed to regarding the song output of the present-day English composer as a vast improvement upon the standards that obtain fifteen or twenty years ago, or even more recently.

But hearken to *Truth*:

"The real song-writer does not need any knowledge at all either in his head or in a book on shelves. He or she has only to write one song, somehow." And then it proceeds to give these simple directions:

"Much the best plan is to steal the music from some long-dead composer and take the words from a Christmas card. Then select a popular title—some reference to a rose, if possible. Your verse will probably run something like this:

I wandered by the river bank,
The moon was in the sky.
I sat upon the meadow dank
And watched my love go by.

(As a matter of fact, this is above the average.)

"Now, then, you want a rose in it, so you strike 'meadow' and substitute 'roses':

I sat upon the roses dank.

"Now you call your song 'Roses' or 'I Sat Upon the Roses.' Very well. Now you go to a publisher. The publisher will say: 'It's not up to much, but we'll see what we can do.' Of course, if you've got any sense you *know* it isn't up to much, but then if you had as much sense as that you wouldn't be writing songs at all. The publisher will then say that the song lacks pathos, and if you are of the stuff of which prosperous song-writers are made you then say: 'Yes, but we'll soon remedy that,' and you delete 'my love go by' and substitute 'my loved one die':

I sat upon the roses dank,
And watched my loved one die.

"And then upon my honor I assure you that if you have stolen the right tune your fortune is made, and you will always see your name in that wonderful Saturday page in the *Daily Telegraph* (which, it should be explained, is consti-

[Continued on page 18]

JAQUES DALCROZE

PRINCIPAL OF THE INSTITUTE JAQUES DALCROZE, GENEVA, SWITZERLAND

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

tutionally kindly disposed toward new compositions). Everything is simple after your first success. Do not try and strike out new paths, but ring the changes on roses: 'Cabbage Roses,' 'My Rose,' 'Our Dear Rose,' 'A Winter Rose,' 'June Roses,' 'A Rose in the Heart,' 'A Heart in a Rose,' 'My Heart and Your Rose,' 'Your Rose and My Heart.' Roses in some form or other will last you all your life."

The writer insists that this account of how successful modern songs are written is not in the least degree exaggerated, and urges his countrymen not to be surprised any longer "that we have sunk so far below the song-writers of the specious days of Elizabeth."

And yet it is safe to predict that the Irelands, the Bridges, the Baxes, the Elgars, even the Holbrookes and the Quilters, will continue on their song-writing way not in the least perturbed by this particular brand of *Truth*.

* * *

Eva Didur to Sing with Bavagnoli's Company in Trieste

Under the wing of a former Metropolitan conductor the young daughter of a Metropolitan basso is to begin her operatic apprenticeship at the Teatro Rossetti, in Trieste, during the forthcoming autumn season. Eva Didur has been added to the company of singers that

are to assemble in Trieste under Gaetano Bavagnoli's baton.

This young soprano, who has grown up in New York during Adamo Didur's long connection with the Metropolitan, will have in the company at least two associates familiar with the Metropolitan stage—Elvira de Hidalgo, the Spanish coloratura soprano, and Concetto Paterna, the basso.

Juan Nadal, who was a Spanish member of the Chicago Opera Company the season before last, and Giuseppe Taccani, who had a year at the Manhattan in Hammerstein opera days, are the two principal tenors. Eugenia Burzio is one of the leading sopranos.

Conductor Bavagnoli's repertoire for the autumn is now definitely designed to consist of six operas—"Werther," "Mignon," "La Bohème," "Tosca," "La Wally" and "Louise."

* * *

Grotesque Music Wholesome Corrective

Grotesque music has a duty to perform in checking suicide, it now appears. It is a wholesome and welcome corrective, says Edwin Evans, a prominent English lecturer and writer on musical topics.

"Any thinking man looking from his mental window upon the world of to-day," writes Mr. Evans in *The New Witness*, "would be driven to pessimism, and perhaps suicide, but for his sense of humor. Pathetic music will not preserve him. Grotesque music may."

J. L. H.

Handel's Violin Sonatas and Their Value for the Violinist

Not Generally Appreciated by Students—A Wealth of Ideal Melody—Excellent Studies for Bowing.

By EUGENE GRUENBERG

THE divine messages of Bach were, for many generations, buried in deepest obscurity and practically unknown to the world. Fortunately it was written in the book of destiny that they should be brought back to light and to life—and so they were on a blessed day by a man whose name happened to be Felix Mendelssohn Bartholdi. This historical fact sustains the conclusion that discoveries are possible, not only on sea, on land and in the air, but also on the book-shelf, and it really seems as though the old wit was right who claimed that musical scores, lying hidden in restful idleness, improve by age, exactly as wine or cheese.

Speaking of the violin sonatas by Handel, the writer of this essay cannot pride himself to have unearthed a hidden treasure; but it will be his endeavor to prove that this treasure, although in actual existence, has never been fully recognized and appreciated in its qualities, particularly from a pedagogical, violinistic point of view.

Music, in its evolution, is bound to experience periodically radical changes, more or less violently brought about by the ceaseless friction between the three conflicting coteries of classicists, modernists and futurists. But there is a group of master creations, standing as solid as mountains, and majestically looking down upon the unreasonable clashes of these fanatical fighters. They have stood the brunt of the most ravaging storms and tempests of the past, they will survive the present, and they will exist in the future.

One of their highest peaks is radiant with the glory of Handel's name, for his music is appealing to all. Think of the unique popularity of the "Messiah" and the "Largo." Indeed, some of his works at least are immortal, and his six violin sonatas must be counted among these. Peculiarly, the musical beauty of these sonatas has been realized rather late; but at last, as by magic, they are becoming idols of the public, and to-day they

adorn the repertory of all the great violinists, without exception.

Express Handel's Genius

It is the humble opinion of the writer that the sonatas are breathing forth the sunny magnitude of Handel's creative genius as convincingly as the "Messiah," his chief d'oeuvre. Also, that they are filled with the genuine element of life and saturated with an abundance of dra-

matic impulse which calls loudly for orchestral expression. It is, therefore, good news that George W. Chadwick, one of the leading musicians of America, has undertaken the task of transcribing them for orchestral performance. He has already set the first of the sonatas for string orchestra, with organ and a few wind instruments ad libitum, and it can positively be predicted that these arrangements will be hailed by all symphony orchestras as most valuable additions to their repertory. Especially on an Easter or Christmas program there could be no number more appropriate and welcome than any one of these sonatas.

We shall now proceed in demonstrating that Handel's violin sonatas have been unduly neglected as well by teachers as by performers.

An Ideal Stepping Stone

To begin with, it may be taken for granted that, musically, they offer an ideal stepping stone toward artistic maturity. Their wealth in melodic, harmonic and rhythmic variety represents an ensemble which is equaled by very few compositions. And technically they must be called a veritable gold field, unsurpassed for the development of both finger and bow technic. The outstanding feature which renders the sonatas so valuable for the student is their moderate difficulty. Any student enough advanced to control reasonably well the first five positions should attempt the study of these sonatas before taking up any violin concerto. The first sonata, being the most difficult one, should be studied last.

It is obvious that in Handel's time the technical requirements were not so advanced as they are to-day; consequently we cannot expect to find in his sonatas technical problems which may puzzle a modern virtuoso. However, they present a solid ground for the establishment of a firm and healthy technique which is bound to develop into a state of high skill and efficiency. And inasmuch as even apparently simple passages, by means of clever and ingenious fingering and bowing, will assume an artistic character, it is not surprising to witness how inspiring these works are and how they grow upon the most serious and admired artist. It must be kept in mind that a passage, from the artist's point of view, is not easy because it is simple, on the contrary. The greatest simplicity requires the highest grade of perfection in order to avoid boredom and disillusion; which leads us to the seemingly paradoxical but fully logical axiom that, in the art of violin playing, easy is difficult.

The above considerations referring mostly to the technique of the left hand, we shall now examine the sonatas with regard to the question of bowing.

It is very regrettable to see how few

people realize the fact that the art of violin playing principally depends on skilful bowing. No matter how brilliant the left hand technic may be, without an accomplished mastery of bowing a real success is entirely impossible. The bow is the real artist!

Now, the material which we find in Handel's sonatas for the study of bowing is simply supreme. Not that they are designed for the cultivation of certain "fancy strokes," such as *ricochet*, flying *staccato*, *tremolo*, etc. But they are qualified to train the player's faculties in the study of the three fundamental strokes, viz., the *sostenuto*, the *martellato* and the *spiccato* strokes, the latter in its two forms of the artificial and the natural *spiccato*. There is nothing so constructive in violin playing as the study of the three fundamental strokes, and in that regard the pedagogical value of the sonatas is without doubt overwhelmingly superior to the majority of works similar in difficulty.

Important Violin Literature

The Handel sonatas occupy a place of towering altitude among the holy scriptures of the violinist, and they should form an integral part of a systematic course of violin study—not less than the books by Kreutzer, Rode and Fiorillo. Of course, there are yet many wonderful works of other masters of the old, classical period to be taken up, but the sonatas by Handel should by every consideration come first. He who can play these sonatas creditably well has won the right to possess a title equivalent to the rank of first lieutenant, and he will find the road open for the final achievement of all the victories and honors he may be dreaming of.

In concluding this sincere effort to carefully weigh the æsthetic, musical and technical qualities of Handel's sonatas and properly to establish their imposing standard, the hope may be expressed that these incomparable gems of our musical literature will hereafter find the recognition due to them, not only by performers but also by teachers and students and that they will prove to be unfailing means for a steady progress and for the acquisition of the highest possible grade of mastery in the art of violin playing.

Allen McQuhae, After Service in Army, Preparing Concert Programs

Allen McQuhae, the American tenor, after two years of service with the army in France, during which time he advanced from private to the rank of lieutenant, returned to the United States recently and received his discharge from the army. He immediately began work preparing programs for a liberal list of concert engagements for next season.

Otto Weil, the baritone, is at Lake Placid for the summer.

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Covent Garden Opera "at Sixes and Sevens," Asserts Maxwell

Managing Director of House of Ricordi Finds a Confused Situation in London—Delights of Messenger's "Monsieur Beaucaire"—Foudrain Writing Set of Six Songs for America—Opera and Chamber Music in Italy—The American Public's Musical Knowledge and Its Attitude to New Works

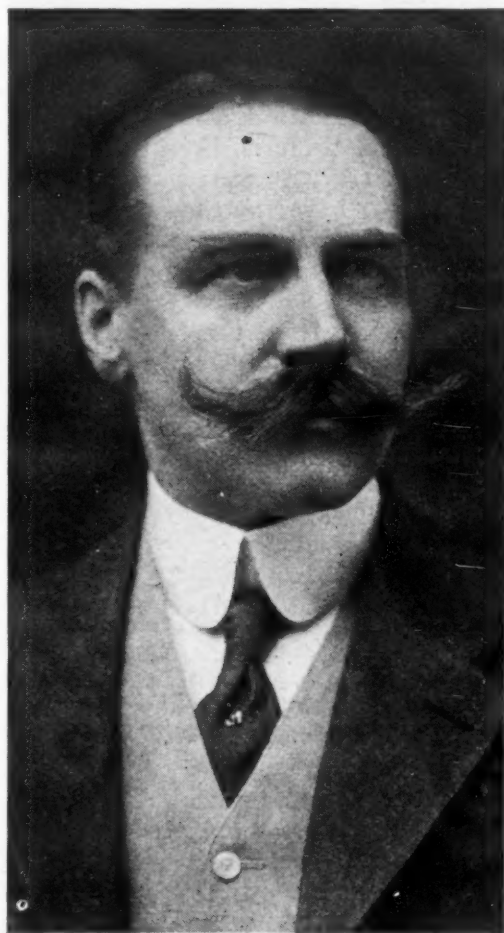
BACK in New York, after being in Europe since the first week in April, I found George Maxwell, managing director of G. Ricordi & Co., at his desk one day last week, busy with the hundred details that absorb him from one end of the year to the other. It was not a pleasure trip that took him to England; on the contrary, from the time he set foot on land until his return during the first week of July, it was all work and hard work, too; there was a brief respite, and that was two days which Mr. Maxwell spent with visiting his father at Isle of Bute, in Scotland. Barring that, it was bracing action from April to July. Much was accomplished and plans laid for more to be achieved in the future.

If there are those who are unfamiliar with what it means to be the head of the house of Ricordi in America, let me inform them that it is a post of great responsibility. There are the opera companies to be cared for, the distribution of novelties to the leading operatic organizations, the publishing of new American works (for the Ricordi firm in New York has an American catalog of decided merit, quite apart from its Italian publications) the collecting of fees from singers who wish to sing excerpts from Ricordi copyright operas, and other things, too, which are of a less public nature. All these George Maxwell does with distinction, for he has lived in the world of music all his life; he is a musician, as well as head of a publishing house, and he works with an art ideal.

We talked first of opera, for that is a Ricordi specialty. I was not surprised at what I heard first. "Covent Garden is suffering from a case of 'too many cooks,'" said Mr. Maxwell, "and the opera there this season was the worst ever." Jolly news, this, to learn that the venerable British home of opera is losing its erstwhile greatness. Mr. Maxwell went first to London, while there to be present at the production of the Puccini tryptich, "Tabarro," "Suor Angelica" and "Gianni Schicchi." "The tryptich was not mounted," he told me, "for no one in the direction at Covent Garden seemed to understand that they needed very careful preparation and that they could not be simply rushed on." Apparently Sir Thomas Beecham is not doing so much good as was expected in his advent in the London operatic fortress! Those behind the managerial scenes hint that the Beecham Syndicate is working now to obtain exclusive management of Covent Garden by the time the next operatic season comes round. As Mr. Maxwell explained, it will not do much for modern Italian opera, for Sir Thomas is a strong advocate of opera in English.

"Emmy Destinn (or Destinova, pardon) was in fine voice; Thomas Burke, the new tenor, is unusually fine, and Albert Coates, the English conductor, also stands out as one of the saving features of the London opera season," continued Mr. Maxwell. "With the exception of Martinelli, who seemed to be the right

man in the right place at the right moment, the rest of the company filled out a rather indifferent company—for Covent Garden. The only other musical thing in London outside of the opera that was worth going to was Messenger's 'Monsieur



—Photo Mishkin

George Maxwell, Managing Director for America of G. Ricordi & Co.

Beaucaire,' which has made a remarkable and well-merited success. If the kind of music that M. Messenger has written in this opera has come to stay, I am very glad. It is so delicious, so refined in style and so beautiful that I cannot say enough about it. Maggie Teyte was superb in it, as was also Marion Green, who both sang and acted admirably. You know it was put on by Gilbert Miller, Henry Miller's son, and he deserves all praise for the way he has mounted it. While in London I contracted with Mr. Miller for the London production of Louis Ganne's delightful 'Hans, the Flute-Player,' which was so well received at the Manhattan in New York in Oscar Hammerstein's days. Mr. Miller will produce it in October, I believe. There are innumerable concerts in London, you know the kind I mean, débutantes' recitals and that sort of thing. Nothing extraordinary, except Benno Moiseiwitsch, the Polish pianist, who, I see, is coming here next season. He is a fine artist, and I think he will have a big success in America.

The orchestral situation in London Mr. Maxwell found to be about the same as before the war. The operatic situation, as I have narrated, he calls "clouded." From London he went on to Paris, where there are indications of a big season to come. In the French capital Mr. Maxwell found things booming in music and in general industry. And conditions there far better than in London. "There is nothing that you cannot get in Paris to-day," he said; "the prices are, of course, high, but they have everything and are not in want at all. In London things are difficult to obtain and the prices sky-high. As for Italy, the food conditions and other commodities that are necessities are terrible in the real sense of the word. I will speak of that later.

"While in Paris I visited the house of Enoch, whom I represent in America. They have published the opera, 'The Blue Bird,' by Albert Wolff, the French conductor, which I learn has been announced as a novelty for next season at the Metropolitan. No arrangements had been made for the performing rights for the Metropolitan up to the time I left Paris. So the news struck me as a bit strange when I heard it on my return. I have the score

here in my office," and Mr. Maxwell went to the piano, where a copy of it was lying with other music that he brought back with him.

Fourdrain Songs for America

"I met Félix Fourdrain in Paris, a charming man, who is delighted with the conspicuous success which his songs have won in America. He has just been demobilized, having served the whole time of the war in France's army. I told him which of his songs had been most widely sung here, and he seemed to recognize at once the type of thing that American audiences like. And I am happy to announce that he promised to write a set of six songs for me, which I shall publish—songs which he said would be designed for America, both in subject matter and musical treatment. They would be forthcoming, he assured me, as soon as he finds the suitable poems. I was delighted, too, to know that the several series of transcriptions for violin and for 'cello of classical manuscripts by J. Salmon of Paris, in which I have been deeply interested for some time, are having a great vogue in France. They are played everywhere. You will recall that Thibaud played some of them here in his recitals. I shall see to it this Winter that they are given a wider hearing in America, for they are in every way exceptionally fine pieces, arranged with a mastery and a feeling for their innate classic nature, such as I have noted in no other arranger's work.

"Traveling? Very bad, I should say, for Europe is not yet a place to go about in. The difficulties of traveling are many and there are all too many persons riding around who have no business to. I thought before I got over there that it was difficult to get passports from the United States to Europe, but I was quickly disillusioned when I saw so many Americans there."

In Paris, Mr. Maxwell, as president of the American Society of Composers, Authors and Publishers, attempted once more to make treaty arrangements between the American and French societies. For reasons best known to the Board of the French Society, they have handed their business over to an agent whose terms and conditions make it impossible for Mr. Maxwell to accept in all fairness to the other societies who already have treaties with the American Society. Unfortunately, this means the elimination of French composers' works from many programs, especially the playing by the smaller orchestras of the more popular works. It is evident that the establishments where such music is performed cannot pay two societies. Several French composers have promised to take this matter up before the French Society.

Italy was the next country to engage Mr. Maxwell's attention. Milan and Florence were both visited. In the Italian operatic stronghold, where the house of Ricordi has its headquarters, Mr. Maxwell spent some time, arranging matters of a business nature, which were pressing, owing to the fact that Tito Ricordi, former president of the Casa Ricordi, is no longer in the firm. Mr. Maxwell informed me that there had been entirely satisfactory rearrangements made, and that the future of the house was brighter than ever. His own position remains the same, with the exception of the fact that he will have even more responsibility than in the past. In March, 1920, he goes on a trip to South America, where he will open a Ricordi branch in Buenos Aires. And next summer he will make another trip, to explore new territory, in all probability in the East. "Italy is in bad straits," Mr. Maxwell went on to say, "for food there is still scarce. But in spite of it there is great activity and things will change, I am sure. I saw Toscanini, the great maestro, dined at his home, and found him more brilliant than ever. And Montemezzi I visited also. The charming Lucrezia Bori I saw in Milan. As you have unquestionably heard, her voice is restored to her and she is singing beautifully, according to all reports. She told me that she would come to the Metropolitan, if she could get released from Monte Carlo, for the latter part of the season, as the Metropolitan doesn't want her for the whole season." Indeed!

"One of the joys of my Milan stay was attending the series of Trio concerts at the Conservatorio given the last part of April by Ernesto Consolo, pianist; Arrigo Serato, violinist, and Enrico

Mainardi, 'cellist. These three distinguished Italians joined forces in three concerts, at which they performed Beethoven's Trio, Op. 97, Schumann's D Minor Trio, Martucci's Trio, Op. 62, Schubert's B-Flat Trio, Orefice's Trio in C Minor and Brahms's Trio, Op. 87. In addition Messrs. Consolo and Serato gave the Franck and Schumann D Minor sonatas and Messrs. Consolo and Mainardi the Grieg A Minor Sonata. I have never heard such trio playing before; it was the last word in ensemble. Toscanini was there and was transported with the playing of these musicians. You know Consolo and Serato from their American tours. Mainardi is in the same class with them, to my mind the greatest 'cellist I have heard.

"Operatically there will be considerable of interest. The Dal Verme will begin a fine season in October. La Scala, on the other hand, has hardly recovered itself. Zandonai's new opera, a comedy in the grand manner, called 'La Via della Finestra,' will be given its premiere at Pesaro this month. I have the score and it is an entrancing work. Then there is a ballet by Riccardo Pick-Mangiagalli called 'Carillon Magico,' that ought to be heard in America. It is a fascinating thing and has scored a notable triumph for its composer in Rome, where it has been given. It has become a distinct popular success.

"Contrasted with the Covent Garden situation of things at sixes and sevens I found that it was possible to put on new operas splendidly in Florence. We gave the Puccini tryptich at the Pergola there on May 19, and produced it fourteen times in five weeks. Its success was very great. Puccini was present and was delighted. It showed that, even in a smaller city, a fine production can be made, if there is a proper appreciation of the work in hand. You will be interested to know that Edoardo di Giovanni, or Edward Johnson, as he was known in America before he went to Europe, was the Luigi in 'Tabarro' and the Rinuccio in 'Schicchi,' and that he scored in both parts. He is an artist of real worth and ought to be a valuable addition to Mr. Campanini's company when he comes this winter."

Then we talked of the attitude of the public. And Mr. Maxwell justly found fault with the American public for its attitude toward new operas. I have agreed with him on this subject for years. "The public in this country takes art as an amusement," he says, "and it goes to a new opera just as it goes to a new Broadway musical comedy or farce. This public displays neither preparation nor concentration for a new work of art; it hears the work and with snap judgment says it likes or does not like it. It reads the review of the performance by its favorite critic, and then talks about it as though it really understood. I tell you that the standard of knowledge is not high enough here. That is what hinders the sale of good music, songs, piano pieces, etc. The public is a quantity buying public, not a quality buying one. It does not look inside the cover of a song—it looks at the cover to see who wrote it. You will tell me that it is improving. Probably true, but it has a long way to go before it will have the knowledge to back up the pronouncements which it makes about works of art. I have seen new operas discussed by persons who wouldn't know a C major chord if it were exhibited to them on paper, or played to them on an instrument.

"Music is an art, not an amusement, and the sooner these persons who delegate unto themselves the right to pass on it find that out the better for them. They are the people who keep the operatic impresarios from giving them many novelties, yet they cry for novelties and when they get them they say that they lack this and lack that. And they forget all the time that the lack is not in the opera, but in the person listening to it."

Here is a theme for serious study on the part of the public. I did not expect Mr. Maxwell to enunciate it at this season of the year, but I am glad that he did. It opens up a subject that needs discussion. The lack is not in the new operas—though some of them are pretty dull from the standpoint of musical invention, I admit—it is in the public, which has a knowledge of music smaller than that which it has of any other art, except painting. But at any rate, in connection with painting people have the decency to admit that they know nothing about it.

A. WALTER KRAMER.

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A REMEDIAL MEASURE

It is one of the paradoxical inconsistencies of the musical business that masterpieces cost far less than many contemporary products either entirely without merit or of a very inferior order. You can obtain "Tristan" and "Lohengrin" for something like a fifth of the price of "Cleopatra" and "Lodoletta." For a violin or piano sonata of a modern mediocrity you find yourself mulcted as much and peradventure even more than the whole series of Beethoven or Mozart sonatas. A Brahms concerto is quoted at a lower figure than one by Elgar, while for the amateurish driveling of some native woman with a bent for song writing one is likely to disburse more than for the most inspired lyric of Schubert. Even considering copyrights and royalties (which many composers declare to be absurdly little in the aggregate), the condition remains mystifying. For nine times out of ten this inordinately expensive music does not enrich its composer or publisher in a manner any way proportionate to its sale price.

But if the circulation of mediocre works is oftentimes effectually killed in consequence, this injudiciousness likewise harms compositions which deserve a wide diffusion. A prohibitive price very frequently suffices to give pause to a customer otherwise disposed to purchase. To one not specifically interested in new works for the sake of their novelty, or modernity for the sake of modernity, there is small joy in shelling out three, four or five dollars for something of unknown qualities. Conversely, a perfectly meritorious piece of music may gather dust and breed flies on the shelves of a music store simply because the average musical individual is not going to impoverish himself to experiment with art of unguaranteed efficacy.

Does not the policy of a relatively cheap first edition appeal to the sense and practicality of publishers?

It need not be a large edition—merely enough for test purposes. At a reasonable figure folks would much more easily be moved to sample the product. If it pleased, if the demand grew sensibly a second and larger edition at a cost commensurate with the demand could be contrived without trouble or loss of time. Thus composer and publisher would profit and loss to the latter be obviated almost altogether. Can there be logical objection to such a scheme?

LOGIC

The letter headed "Need Nourishment of the Greatest Music," from Ferdinand Dunkley, which appears in this issue among the contributions to the German music symposium, is a typical sample of the logic brought to bear against the classics during the past two years. Mr. Dunkley "laid aside all German music" because of a conviction that he must "foster in every conceivable manner a determination to defeat the enemy." Anything that "would in the least tend to defeat that determination was to be avoided." Now "no conditions of war could change that fact, that the greatest composers the world has ever known have been German composers and the greatest music in the world's possession is German music." To have retained it would, to Mr. Dunkley's mind, "have tended to dissolve our hatred of the Hun in admiration and love for the music of his country." But to give it up—"Heavens! it was a sacrifice!"

Here's a state of things! Mr. Dunkley so loved this music that its renunciation was the kind of sacrifice that hurt. But if he so sorely missed the thing that had always meant so much to him, how did its abjuration help his determination to defeat the enemy? Isn't it much as if, having fallen out with his butcher, Mr. Dunkley resolved to intensify his dislike for him by eating no more meat?

THE RECRUDESCENCE OF A MUSIC CAPITAL

The Fates have held strange things in their bag of late years; perhaps one of their oddest gifts they have reserved for Vienna, the beautiful.

Never again to human foreseeing will the Danubian city reign as the capital of a great monarchy; the days of her political power are to all human foreseeing gone forever. At present, unless totally unexpected things occur, she may look forward to becoming the center of a mountain-republic, holding a position analogous to that of Innsbruck in the Tyrol.

But in the hour of her greatest humiliation has arisen for Vienna another destiny; once more she may become the musical capital of Europe. Her greatest rivals in Central Europe, Berlin and Munich, are busied with cares far from music's sphere; their people are alike torn with internecine strife and shunned by the outside world. Nor can Rome or Paris, each a center of tremendous geographical significance, concern themselves as exclusively as she with the things of art. It is Vienna's opportunity to retake the place she held in the eighteenth century, and there are many signs that she will do so. Strauss and Weingartner at least agree on the effort for such retaking. The plans for a Salzburg Festival which shall make Salzburg a rival to Bayreuth and the association of the Vienna Opera with this Festival are part of the movement. Contributing to its success, besides the factors already mentioned, are a distinctly lesser degree of hatred on the part of the outside world for Austrians than for Germans; a geographical queenship that no Peace Conference can take from her, and her association in the world's mind not with Prussianism (as Berlin) nor with the name of Wagner (as Munich), but with the perennially and universally beloved name of Mozart.

The cloud of national ruin for Vienna may yet have the silver lining of art eminence.

CINCINNATI'S GOOD FORTUNE

The news comes that the city of Cincinnati is to have yet another great musical asset, in addition to the many which it has possessed for years. And this is that Ysaye, the conductor of its symphony orchestra, during the coming season is to have a "Master Class" for violinists at the Cincinnati Conservatory. It is to be a class along broad lines, not a conventional pedagogical affair at all. What a privilege for violinists to be able to come under the direct influence and touch of so great a master! Ysaye will have, in addition, the general direction of the conservatory's violin department, so that his ideas and ideals as regards his instrument will be reflected on all who engage in studying this instrument there.

The *Evening World* demands information as to the whereabouts of the ordinance passed last autumn to curb ticket speculators in New York City. Ticket gambling has crippled more than one worthy musical enterprise, as Milton Aborn's recent interview disclosed. It would be interesting, therefore, to know what steps will be taken to protect the music-loving public.

PERSONALITIES



Frances Ingram Ready to Fly

Opera singers frequently go up in air, unless they are very incorrectly reported; sometimes because they are. But there is nothing temperamental about Frances Ingram, contralto, on this occasion, although she is simply ready to fly. When not singing in concert or at Ravinia Park, the singer is resting at home on the shore of Lake Michigan, preparatory to next winter's arduous season, and hence it happens she has had time for the experiment pictured above.

Breval—After several months' absence from the Paris Opéra, Lucienne Breval, soprano, is making her reappearance in Berlioz' "Damnation de Faust."

Thibaud—A tennis expert is Jacques Thibaud, the French violinist. Mr. Thibaud plays daily for the entertainment of the various summer colonies along the New Jersey coast.

Leroy—The famous French clarinetist, Henry Leroy, who will play next season with the New Symphony Orchestra, will sail for America about Sept. 1, rehearsals by the orchestra beginning on Sept. 10.

Macmillen—Lieut. Francis Macmillen, the American violinist, recently cited by General Pershing for conspicuous service, has received his discharge from the army and will return to America about Sept. 1.

Muratore—Recovered practically from his late illness, Lucien Muratore, the celebrated French tenor of the Chicago forces, is now in South America. Unless his malady returns, we are told that he expects to be heard again in this country.

Rachmaninoff—Instead of the wilds of Maine or the cool of the Berkshires, Sergei Rachmaninoff has chosen California in which to spend his summer months. The great Russian pianist-composer will be one of the soloists with the New Symphony next season.

Baklanoff—A transcontinental tour in his automobile is being planned by George Baklanoff, the baritone. He intends to carry all necessary paraphernalia for camping out in order that he may study his new rôles "beneath the desert stars of California."

David—Ross David, the well-known vocal instructor, and his wife, arrived in the United States on the George Washington with the Presidential party. Mr. David has for a long time been the valued teacher of Margaret Wilson, the President's oldest daughter. The Davids have gone to their summer home at New London, Conn.

Johnson—Edoardo di Giovanni, otherwise Edward Johnson, the new American tenor of Campanini's choosing, will use his summer vacation, he says, to teach his eight-year-old daughter the language of his native land. "My daughter does not like English," he says, "and the reason she gives for her dislike is the fact that 'papa always scolds me in English.'"

Tirindelli—Several songs by P. A. Tirindelli, the noted Italian composer now in New York, will be included in the forthcoming programs of Gabrielle Besanzoni, the new mezzo-soprano of the Metropolitan forces. Mr. Tirindelli met Mme. Besanzoni in Cincinnati this spring, and found to his delight that she had been singing his songs for several years in Italy.

Rich—Thaddeus Rich, concertmaster of the Philadelphia Orchestra, has a collection of rare old violins, insured for \$30,000, but almost priceless. His Vieuxtemps Guarnerius, for instance, played on by that master fifty years ago when he came to America, is said to be one of the finest examples now existing of the old violinmakers' work. A Carlo Bergonzi and an Amato also figure in Mr. Rich's collection.

Dumesnil—Maurice Dumesnil, the French pianist, now playing in South America, declares in letters to friends in New York that the growth of music on that continent is phenomenal. Particularly is this so in the Argentine. Mr. Dumesnil says that the opera and concert halls are inadequate to accommodate the throngs which rush to them at every opportunity, and he expresses surprise that more American artists do not take this into account in planning their tour.



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

TEACHERS must do something to meet the 102 per cent increase in the cost of existing. Why not follow the example of the New York restaurants and estimate tuition charges on a plan like this:

Use of piano.....	\$1.50
Wear and tear of instrument.....	.75
Chair charge.....	.50
Use of black keys, at 60 cents per dozen.....	6.00
pp pedal charge.....	.50
f pedal charge.....	1.50
Rental of teacher's music.....	.60
Instruction in rhythm.....	2.50
Instruction in technique.....	2.50
Instruction in interpretation.....	.40
Instruction in relaxation.....	7.50
Incidentals.....	3.64

Total.....\$27.89
Plus prestige of teacher's name... 30.00

Grand total, cost of one lesson..\$57.85

Of course violin and vocal teachers will modify this schedule. Singing teachers might clamp on a stiff fee for Inspirational Lecture on the Glorious Future of Pupils.

Uxtree!!

[From the Music News]

The one thing that is lacking

in the music life of America to-day is sufficient Commercialism.

A Cruel Attack

"Tchaikovsky Once a Kansan," reads a *Globe* headline. But the story relates to the Russian general, thus vindicating the name of the Russian composer.

A Burglar Is at Least a Quiet and Unobtrusive Gentleman

[From the Clipper]

Burglars are going to start a jazz band evidently, judging from the way they "cleaned" out John Vocca and Sons musical instrument house early this week. They escaped with thirty-four musical instruments, which consisted of six violins, seven guitars, eight mandolins, ten accordions and three phonographs.

Why should the *Clipper* deliberately offend respectable burglars by accusing them of indorsing jazz music!

Very Cuttle!

[Thank you, C. P. I.]

A female who lived out in Butte
On a clarinet tried hard to tutte;
She killed all her kin
With its horrible din,
Then she swapped the darn thing for a flutte!

Dicie Howell in Recital at University of North Carolina

Dicie Howell, the young American soprano, has been engaged to appear at Columbia University and at the University of North Carolina. She gave a recital at the University of North Carolina July 23, and the following day was heard there as soloist in the "Holy City." On Aug. 11 Miss Howell goes to Columbia University, where she will sing in the "Messiah" under the able conductorship of Walter Henry Hall, with the Columbia University Choral Society. Two days later, Aug. 13, she will again be the soloist with the same society, singing Horatio Parker's "Dream of Mary." Following this, she will appear as soloist at the City College Stadium with the Volpe Chorus. The soprano appeared as guest soloist July 6 and July 13 at the First Presbyterian Church, Greensboro, N. C. The first Sunday she sang the soprano rôle in "Gallia" and on July 13 in "Redemption."

Box Party for Nina Morgana

A box party was given by Lillian Cohn last Thursday evening at the Cort Thea-

ter, New York, where the Spanish players are appearing, in honor of Bruno Zirato, secretary to Enrico Caruso, and Nina Morgana, soprano of the Chicago Opera Association. Among those present were Miss Morgana's sister, Mr. and Mrs. Albert Kaiser, Mrs. Travers, Leonora Shier, secretary to John Brown, Eastern representative of the Chicago Opera Association, and Hilda Goodwin. Miss Cohn, who is a young music patron, leaves next week for the Catskill Mountains, where she will spend the rest of the summer.

Lada to Be Soloist at Mavrick Festival

Lada will again be the soloist at the Mavrick Festival, Hervey White's *rendevous des artists* at Woodstock, N. Y. The festival this year will be given in the picturesque quarry stage on the east slope of the Ohio Mountain. The dancer will introduce several novelties and will have the assistance of a string quartet. The festival is scheduled for Aug. 9, with the usual announcement, "In the event of rain one week later." The afternoon program will be a miscellaneous offering and will introduce many interesting new artists.

CONTEMPORARY :: AMERICAN MUSICIANS

✓ No. 77
Margaret
Ruthven Lang

MARGARET RUTHVEN LANG, composer, was born on Nov. 27, 1867. Her mother was a gifted singer, her father, B. J. Lang, one of the most distinguished musicians of his day.



Margaret Ruthven Lang

she studied orchestration with George W. Chadwick and MacDowell. Began composing when twelve years

old, when she wrote a Quintet of one movement for strings and piano. Is a prolific writer; among her compositions are a dramatic Overture, Op. 12, performed in 1893 by the Boston Symphony under Nikisch; same year her Overture "Witichis" was presented by orchestra under Thomas and Bendix; Ballade, Op. 36, for orchestra, performed in Baltimore, 1901; "Sappho's Prayer to Aphrodite," for alto, performed New York, 1895; "Armida," for soprano, Boston Symphony under Paur; "Wind," Op. 53, a double a cappella chorus for women, given by St. Cecilia Club, New York, 1914 and 1915, and at the New York Philharmonic concerts; Overture, "Totila"; Cantata, "Wild Huntsman." Other of her compositions include many part songs, several volumes of humorous "Nonsense Songs," religious works, works for the pianoforte, and more than 200 published songs. She is a composing member of the New York Manuscript Society, an Honorary Member of the Musical Art Club of Boston, and Honorary Vice-President of the American Music Society.

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John Doane in Brilliant Recital in San Diego

SAN DIEGO, CAL., July 15.—Music loving San Diegoans turned out in a body last night to hear John Doane, popular New York organist, who gave a recital on the Spreckles out-of-door organ in Balboa Park. It has been two years since Mr. Doane visited San Diego, as he enlisted in the navy and saw active service during the war.

Mr. Doane, who is a native of San Diego, is visiting his mother at their beautiful home on Lyndon Road. It was most fortunate that the Civic Music Bureau secured him to appear in recital during his short vacation here. Thousands heard his recital last night, and too much praise could not be given this young artist for his brilliant work. He was recalled many times and was most

generous with his encores. Mr. Doane was ably assisted by Mrs. L. L. Rowan, contralto, who shared honors with the artist. His program was most interesting and contained such numbers as Concert Overture by Hollins and Rogers' Sonata in C Minor.

Mr. Doane's stay will be marked by a series of social affairs, which will be given in his honor by his friends and fellow-musicians. A. F. R.

Miss Gates, manager of the San Antonio (Tex.) Symphony Orchestra, who is in New York for a few weeks, says that San Antonio will have a big musical season in the coming year.

Laura Van Kuran of the vocal department of Syracuse University is spending the summer in New York.

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Music in Munich Emerging from the Shadows of War

Reorganization of Konzertverein Orchestra Significant Event of the Year—Conditions in Both Opera and Concert Fields Improving—Among the Recital Givers

Bureau of Musical America,
Munich Prinz Ludwigstr. 8,
June 23, 1919.

BELOVED BRETHREN: Having just heard that the Angel of Peace was about to spread his wings over this part of the globe, it seemed to me fitting to resume my correspondence with an affectionate salutation. The hopeful anticipations with which at present my mind is filled, first began a few days ago, when a letter and stray copies of New York newspapers, some six months old, reached us. From them we ascertained that MUSICAL AMERICA is still being published, that Caruso still sings and that Henderson and Huneker are still writing. Likewise we inferred and hoped that "Mephisto" still gossips wisely and wittily, and that Mr. Peyser still criticises the opera in sonorous Johnsonian periods. And so we feel certain that all's right with *your* musical world.

Be not surprised if I write that pretty much the same conditions prevail in Munich at this moment. Communism may come and revolutions go, but music goes on forever. There were, of course, serious and protracted interruptions, and the national artists of the once upon a time royal-theaters, were compelled to take their vacation in May instead of July. I recall a balmy Sunday night in May, when the people that had just had their soul's uplifted and their emotions exalted by the "St. Matthew's Passion," left the Odeon to encounter on the streets the nerve-racking rattle of machine guns, these abhorrent sounds being varied occasionally by thunderous cannonading. Fortunately, and curiously enough, no Bach devotee suffered from the experience. I recall with a shudder another Sunday night, or rather two o'clock of a Monday morning, when in front of the writer's bedroom, which is situated almost diagonally opposite the Ton Halle, the day of judgment seemed to have come. I heard a great deal, for excellent are the acoustics of the little Prinz Ludwig Strasse, but I saw nothing, for looking out of a window was, believe me, a highly dangerous adventure. But the next day I saw that the upper story of the hall had received many shots from machine guns, none of them doing any serious damage. A soldier informed me that the hall had been attacked, under the mistaken impression that communists lodged in its upper stories, were seen shooting upon the "white guard." Another theory is that a piano-playing lieutenant coming from a Beethoven recital given in the near vicinity of the Hofbrau mistook the shades of Bach, Beethoven and Brahms for Bolsheviks and ordered the shooting.

But "friends," as the Ninth Symphony hath it, "not these tones."

Orchestra Reorganized

I turn rather to the most significant and gratifying incident of the year, and that is the reorganization and placing upon a secure financial footing of the Konzertverein Orchestra, whose concerts had been interrupted for more than four years. The plans for the season included

a Friday night classical and two Sunday popular concerts, the former conducted by Florenz Werner of Dresden, to whom the task of organizing the new band had been entrusted. These it was possible to give, almost in accordance with the original plan. But the more ambitious scheme, of a special series of subscription concerts, to be conducted by Weingartner, Strauss, Loewe and Fiedler, had to be abandoned. Only Herr Loewe was able to come from Vienna, and to him we were indebted for a superb interpretation of Bruckner's great Eighth Symphony. In place of the others appeared Hans Pfitzner, and the latest master of the baton, Wilhelm Furtwengler.

What is Strasburg's misfortune becomes Munich's great good luck, for Herr Pfitzner, driven out of Alsace, taking the place of the great conductors, will next season direct all, or nearly all, of the subscription concerts. I heard him interpret Schubert, Weber, Schumann, and it is a good many years since the appeal of the romantic school took hold of me so strongly. There is nothing antiquated about a Schumann symphony when read by Pfitzner, and I must confess that even those old war-horses, the "Freischütz" and "Euryanthe" overtures, pranced about with irresistible élan.

As for Furtwengler, whom the Viennese have just taken from Mannheim, he appears in a fair way to become the Toscanini of the concert room. At his two appearances he conducted, among other works, from memory Bruckner's "Romantic" and Schubert's "Seventh" symphonies, and Strauss's "Don Juan," all of them with tremendous verve and in interpretative skill of the highest order. Upon Strauss's tone poem especially he shed a new and very vivid light.

Our permanent orchestra, "Die Akademie," has throughout all these troublous years maintained, on the whole, its high standard. And under Bruno Walter's leadership one may be sure that, under more favorable circumstances, certain necessary changes in its personnel are sure to be made. In co-operation with the Teachers' Singing Society it has performed and well performed Mozart's Requiem, Liszt's "Elizabeth," Bach's "St. Matthew Passion." Of purely instrumental works, I was enabled to hear with pleasure besides some of the standard symphonies, Strauss's "Heldenleben" and Liszt's "Faust" Symphony.

Bruno Walter in Charge

Since the revolutionary changes in the management of the opera house, formerly known as "Königlich," whereby all of the artists as well as the chorus and the ballet have some voice in the government, Herr Walter has had entire charge of the opera. His fitness for that position is unquestioned, and, though I cannot share his admiration for works of the younger German school, it must be admitted that his painstaking productions of operas by Schillings, Graener, Schreker, Seckes and Korngold have restored to the Munich Opera much of its old-time prestige. Particularly noteworthy was the first performance of Pfitzner's "Palestrina," an account of which I sent you at the time. The first act of that opera, impressive on the whole and thrilling at some points, has thus far given it a place on the repertory, and if New York maintained a lyric theater of the size and style of the Prinz-

regententheater, I believe it would obtain some measure of success there also. As for the music dramas of the composers just named, they all seem to me to be distinguished by that quality of cleverness which John Morley once characterized as "aptitude without weight." No, on second thought, that does not properly describe them, for the aptitude lies almost entirely in their mastery of orchestration. Here they are weighty, so weighty indeed that the art of the singers does not, or very seldom, come into play at all. How rich, varied and colorful, for example, is the instrumentation of "Die Gezeichnete," Schreker's new opera. And how dull, unmelodious and inexpressive the music assigned to the singers. The fact is none of these gentlemen can compose melodies.

While New York critics complain of a monotonous season, owing to the exclusion of Wagner from the Metropolitan's repertory, similar criticism is heard here, because the operas of Gounod, Puccini, Mascagni, Leoncavallo and Wolf-Ferrari are likewise banished. This fault it is intended soon to remedy, a task not at all difficult, for both Bruno Walter and his able colleague, Otto Hess, know their Italian and French repertory. Indeed, I have heard Verdi and Donizetti excellently well done. Examples: "Falstaff," "Otello," "Don Pasquale" and also Bizet's "Carmen."

Contralto Scores Sensation

A season such as ours teeming with activity is sure not to be without its sensational incidents. These have this winter been contributed by Sigried Hoffman-Onegin and Duci von Kerékjártó. Frau Onegin, for some years the contralto of the opera at Stuttgart, came, was heard in concert and at once engaged by our former Intendant von Franckenstein, whom the revolution, I greatly regret to say, swept out of office. The lady's velvety and gorgeous tones are something to revel in, and her art easily commands every task assigned to it. One of her programs consisted entirely of songs by Goethe, composed by musicians contemporaneous with him. It is said that the singer owes much of her success to her husband, E. B. Onegin, an unusually gifted musician, whom I have heard "do the stunt" of playing the accompaniments to three entirely different lists, without a note before him.

While writing about contraltos, I must not forget to mention the concert of Emmi Leisner, whose début at the Odeon while not so sensational as that of the Onegin made quite as deep an impression. The lady from Berlin sang Bach and Brahms, and one can pay her no greater compliment than by saying that her voice, her style and her art—all out of the ordinary—are often not thought

of because her interpretative skill is so absorbing that one perforce thinks of nothing else. A highly attractive feature of Fraulein Leisner's concert was the playing of the organ and piano accompaniments by Ludwig Straube, the former organist of the Leipsic "Thomas Cantor" school. A master of both instruments, it was greatly regretted that Prof. Straube was unable to appear at a recital of his own.

Of the success achieved here by the Hungarian violinist Kerékjártó, you can form some idea from the fact that, engaged for one recital, he appeared in five besides taking part in several orchestral concerts. The things that go to the making of a great player this youngster of eighteen already possesses to an enviable extent. His tone is broad, luscious and pure, his technic exhaustive. I did not hear his performance of the Beethoven concerto, concerning which a friend of mine—a genuinely Teutonic critic—remarked to me: "It was not German Beethoven playing, but I found it very interesting all the same."

A Well-Filled Note-Book

A glance at my note-book of the past six months shows many references to piano recitals, innumerable chamber music, soirées galore, and *liederabend* too numerous to mention. That whirlingly temperamental artist, Elly Ney, actually played Mendelssohn's G Minor Concerto. It was at an orchestral concert, and directly followed Max Reger's "Mozart" variations. Can you imagine the contrast? A cup of war tea after a glass of hofbrau! On this occasion the orchestra was led by Nelly's husband, Willy van Hoogstraten, a talented young conductor, who is gaining reputation down Crefeld way. Recitals by Bachhaus, Max Pauer, Carl Friedberg and Edwin Fischer, all men of pronounced talent, afforded students excellent opportunities. Among the younger players Fischer is ranked highest by competent authorities, some of whom seem to think that the day is not far distant when, as a virtuoso and an artist, he will be named with the giants of the past.

Speaking of giants reminds me that Paul Bender (keep away Gatti-Casazza) is still a supreme *lieder* singer, that his associates, Erb and Brodersen, win distinction in the same field. When one hears these or other members of the opera company, particularly Luise Willer or Marie Ivogün, one notes that the cultivation of the art of singing has reached a high state among Munich vocalists. Take, for example, the tenor Erb. Neither in range nor in quality is his voice remarkable and yet natural deficiencies are usually concealed by the intelligence and the technical finish of his singing. JACQUES MAYER.



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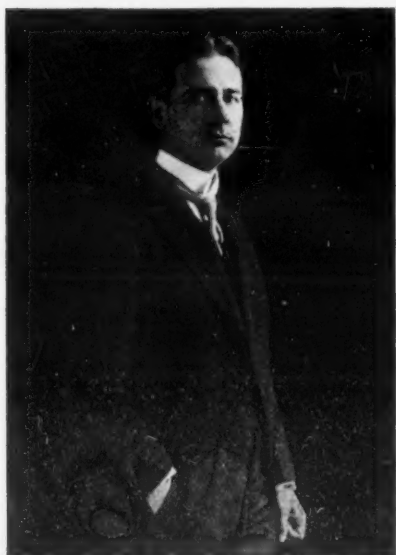
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". . . Goldmark's beautiful 'Sakuntala' was perfect. . . . De Bussy's 'Arabesque' followed only after the conductor and his orchestra were repeatedly compelled to acknowledge the plaudits of an enthusiastic audience. Mr. Leman's subtle interpretation of it found in the score fresh beauties of melody and tints of orchestration. . . . He is entitled to the honor of being the best conductor Atlantic City has had the pleasure of hearing regularly."—*Evening Union (Atlantic City)*.

SUMMER TIME IS WORKING TIME FOR CAROLINE CURTISS



Photo © Edward Thayer Monroe, N. Y.

Caroline Curtiss, Soprano, at Her Home
Near Lake Chautauqua

Any one interested in following the summer activities of Caroline Curtiss would quite correctly judge that this young singer is no advocate of summer vacations. At her home near Lake Chautauqua she follows daily a routine of practise, exercise and study. She is engaged in compiling new programs, and this seems no light task when one considers the busy season ahead for Miss Curtiss and her rule never to repeat a program if she can avoid it. For, as she has said, "There is such a tremendously wide field for study in musical literature that no singer should be content to use but one or two programs a season. This does not necessarily prevent one from singing again and again songs which one may love, but every recital seems to me an individual occasion with an atmosphere or personality all its own. This I like to create through my choice and placement of songs."

Such a plan naturally means work, but in this case the results seem to have justified the means, for in every review of her recitals she has been commended for her "interesting," "artistic" and "well chosen" programs.

The first of Miss Curtiss's fall engagements will be a song recital at Salamanca, N. Y., on Sept. 17. George H. Wilson will be Miss Curtiss's accompanist for this season. R. E. Johnston is her manager.

New Engagements for Klibansky Pupils

Betsy Lane Shepherd, artist pupil of Sergei Klibansky, has been engaged for a two months' concert tour beginning Sept. 1. She was soloist at the Stadium concert in New York on July 25. Another pupil of Mr. Klibansky, Cantor Bernard Woolff,

will also be soloist at one of the concerts at the Stadium. Felice De Gregorio, who gave a successful recital in Waterbury, Conn., has been re-engaged for the "Chu Chin Chow" company at the Century Theater. Sudwarth Frasier is engaged for a concert at the University at Chapel Hill, N. C. Borghild Braastad, who has just sung with much success in Ishpeming and Marquette, Mich., has accepted an offer to appear in twenty concerts in the Middle West during the coming season. On July 25 Mr. Klibansky will give another concert for his summer class, and the following of his artist pupils will appear: Lalla Cannon, Ruth Percy, Sudwarth Frasier and Felice De Gregorio. Mr. Klibansky's summer courses will end Aug. 8, when he will leave for several weeks' rest in the Adirondacks. He will begin his fall term on Sept. 4.

Australian Baritone at Strand

Malcolm McEachern, the Australian baritone, sang "Friend of Mine" and "The Sergeant Major," both by Sander-son, at the Strand Theater this week. Dorothy South, the talented soprano, sang "Love Is the Best of All" and "The Message of the Red, Red Rose," both by Victor Herbert. Herbert Sisson played a Scherzo, composed by J. Victor Wilson, as an organ solo. Ralph Brigham, organist, offered selections from "Aida." The Symphony Orchestra, under the direction of Alois Reiser, played excerpts from "Naughty Marietta," Herbert.

Rossetter Cole Gives Lecture at Columbia University

On Wednesday afternoon, July 23, Rossetter G. Cole, the Chicago composer, gave a public lecture in the Horace Mann Auditorium, New York City, on "The Melodrama as a Modern Music Form." He illustrated the lecture by his musical settings in *mélodrame* form of Longfellow's "King Robert of Sicily," "Hiawatha's Wooing" and "Pierrot Wounded." Mrs. Cole at the piano played the music in splendid style.

Indian Princess Here to Study Voice

Princess Sweetheart, or as she is called in her native Cherokee tongue Princess Chunkas Champ Pu La, or, as she appears on hotel registers and other documents, Georgia Lee Medlock, has come to New York to study singing in order when she returns to her ranch in Oklahoma to teach her countrywomen how to sing their aboriginal Indian melodies. The princess is said to possess a fine dramatic soprano voice, and she will put in her time exclusively on American music, omitting all foreign-born composers.

Cecil Fanning Booked for Many Fall Concerts

Cecil Fanning, the gifted American baritone, and his accompanist, H. B. Turpin, will include three important recitals appearances in the early fall in music centers. On Oct. 21 Mr. Fanning appears at Aeolian Hall, New York, Catharine A. Bamman managing this recital; on Oct. 25 at Jordan Hall, Boston, under the direction of H. B. Williams, and on Nov. 6 at Kimball Hall, Chicago, under the management of F. Wight Neumann.

Helene Kanders to Spend Vacation in Rockies

Helene Kanders, the operatic soprano, who will devote most of her time this year to concertizing, leaves this week for the Rocky Mountains, to spend six weeks before beginning her season. Her first appearance will be in concert at the Metropolitan Opera House, followed by two recitals at Carnegie Hall, the first on Nov. 13.

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Jacksonville, Fla., Musicians Will Give Series of Free Lecture-Recitals

JACKSONVILLE, FLA., July 21. — The Meyer Piano Studio announces a series of lecture-recitals to be given on Saturday afternoons at the Meyer Studio Building. The lectures, which are to be free to the music-loving public, will endeavor not to give a maze of biographical dates, but to illustrate the aims of the great masters and their respective decade by presentation of representative vocal and instrumental works. A number of the city's most prominent musicians have volunteered their co-operation in this public-spirited enterprise. The dates have been arranged as follows: July 26, Viennese Period, Haydn and Mozart; Aug. 2, Viennese Period (continued), Beethoven; Aug. 9, Early Romantic Composers, Weber, Schubert and Mendelssohn; Aug. 16, Later Romantic Composers, Chopin, Schumann, Berlioz; Aug. 23, Recent Dramatic Composers, Wagner, Verdi and Puccini; Aug. 30, Modern Composers, beginning with Liszt; Sept. 6, American Composers.

Kathryn Lee's Success at Willow Grove

Kathryn Lee, the American soprano, who has just concluded an engagement with Creator's Band at Willow Grove, established herself so thoroughly in the esteem of musical Philadelphia that arrangements are pending to furnish future opportunities for her appearance in concert there during the season of 1919-1920. On numerous occasions Miss Lee

delighted her audience by seating herself at the piano and playing her own accompaniments for encores. Her voice easily triumphed over the difficulties of the open-air stadium. Her numbers included arias from "Aida," "Faust," "Cavalleria Rusticana" and other operas, as well as many lyrics. Among her most popular numbers was "Separation," a song written by the Countess Festetics to words of Walter Savage Landor, and dedicated to Miss Lee.

Serato's Engagements with Orchestra

Among the important bookings arranged for Arrigo Serato, the famous Italian violinist, who will arrive in America Oct. 1, are two appearances with the New York Philharmonic Society and engagements with the Philadelphia, Detroit and Chicago Symphony orchestras. Serato will also probably play with a visiting orchestra, and will be heard in his own New York recital early in the season. Among some of his bookings are a re-engagement with the Art Society in Pittsburgh.

Katherine Eyman, Lambert Pupil, to Make Début in Fall

Katherine Eyman, pupil of Alexander Lambert, is preparing a program for her New York debut in the fall as a soloist. Miss Eyman has heretofore been known to the public as an accompanist, having appeared in that rôle two seasons with Mme. Matzenauer and last season with Hulda Lashanska and other noted artists.

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Acoustics Simplified; Introducing the Neglected Science to the Musician

Intricate Problems of Tonal Combinations Are Clarified by Exact Knowledge of Sound Production—Analyzing the Waves

By MANUEL COMULADA

Professor of Acoustics at the U. S. Army Music School, Governor's Island, N. Y.

THE science of acoustics has been taught ever since the time of Pythagoras as a branch of natural science and as a matter of education to the professional student in colleges or universities, who sees the subject in a mathematical or experimental way, seldom using it in his professional practice. There is quite an exception in the case of the architect, wireless engineer and musical instrument maker, who applies the subject purely in a physical way or as a matter of calcular necessity.

The musician who is *par excellence*, using sounds as his means of expression in his social obligations, has been left entirely at the mercy of a few well-meaning writers, who, as a rule, give forth intricate mathematical expositions on the subject. It is true that there are many excellent works on acoustics which the music student finds interesting, but who, when his interest is aroused and when he is most expectant to find a solution to the various doubtful points of his musical practice, finds himself in a mist of scientific terms and equations which the average musician fails to understand, unless he is well equipped with the mathematical reasons of physical phenomena.

Very few of our music schools carry, included in their curriculum the science of acoustics, a fact to be greatly deplored. Consequently it is too often acquired by many students more or less superficially by attending musical lectures. Lecturers, as a rule, merely refer to it without going into detail; consequently it is soon forgotten and regarded by the average music student as an unnecessary subject or time wasted. This common opinion among many musicians has created a complete disregard for acoustics, so that quite a large number of them are actually devoid of the scientific understanding of musical sound in general.

The writer has, therefore, determined to eradicate this fault by establishing the study of acoustics on a clear and scientific basis, without unnecessary reference to difficult terms or equations, yet with enough elementary form to grasp the subject intelligently.

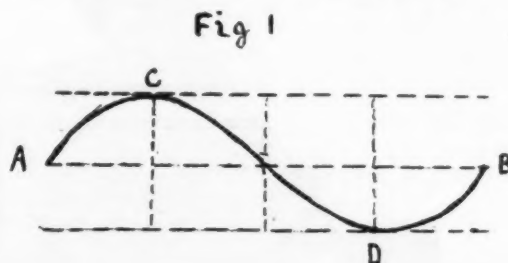
That acoustics should be as important as every other subject in the musical career of the student is self-evident, as with a knowledge of this science the musician may compare and understand the art in relation to the science of sound. In our daily musical experiences the purely scientific treatment does not always correspond with the art of music, as is shown by the practical conditions of our present system of music, which do not permit a strict scientific adjustment. This is true especially when dealing with the practice of Equal Temperament as a substitute for Just Intonation.

Just Intonation should be the real road for musical art to follow. But to follow

this road only the human voice and instruments of the violin class would be useful. All other means of musical production would disappear and with them the great variety of tonal shades which instruments of the pipe class at present obtains.

Tolerating the Present System

Of course we tolerate Equal Temperament (which is very far from being equal) on the ground that of the various temperament systems it is the most practical for the purpose of modulations. To modulate from one key to another, using the true Just Intonation, we would need at least from seventy to eighty sounds to the octave, instead of thirteen sounds as we now have. To adapt a system of so many sounds to the octave would require a far greater practice to become a musician than that at present required;



would upset the present market of musical products, with a loss of many millions of dollars at present invested.

All musical institutions, as well as musical theories, would have to be rearranged to comply with the system. If that was the only obstacle there would be perhaps the willingness to start all over again. But what about our ears? We are so used to the thirteen sound system that it has become a part of our nature.

A great revolutionary change is altogether impracticable. The only possible road to follow is that of "Equal Temperament," not as we have it at present, but as a true, exact and equal division of the octave into twelve equal parts as it is intended.

The above and many other points which are of vital importance and interest to the musician should be intelligently discussed and studied thoroughly among musicians, until means are advanced to eradicate the many faults still present in musical instrument construction. But in realizing the proper means to advance this and other branches of the musical art, we must demand the proper training for the music student, consistent with the methods used in all other professions.

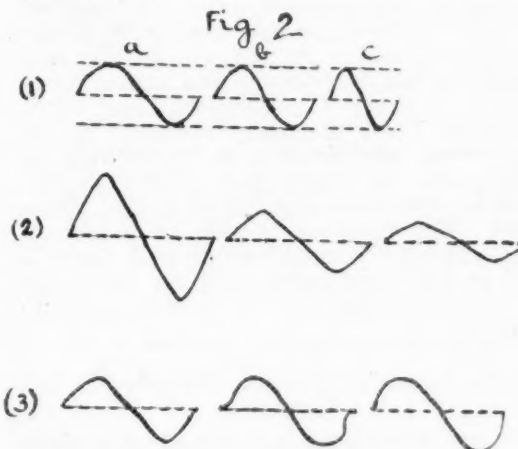
If an individual select as his profession that of a physician, undoubtedly he will study the science of medicine and surgery with all their allies such as: chemistry, physiology, pharmacy, anatomy, etc. If the profession selected is to be that of a lawyer, he will study the art and science of jurisprudence and its allies such as: logic, oratory, ethics, Roman law, English law, etc.

Now, then, in selecting the profession of a musician, the most natural subject to study would be that science of sounds (musical acoustics) with all its allies such as: ear training, pitch discrimination, musical appreciation, harmony, composition, etc. In view of the fact that the science of acoustics has been neglected among our music students, and believing that this subject is a necessity for a true musical education, the writer will endeavor to establish the proper methods of teaching this subject of acoustics to musicians experimenting with acoustical apparatus; with these means the student will grasp more readily the meaning of the many problems on the science of sound, enabling him to become familiar with the most intricate points in the art and science of sound production, which are of vital importance to the musician, especially to those who desire to become teachers of music.

What Is Sound?

Let us for a moment consider what sound is, and how, by the fact that there is such a thing in this world, one of the most beautiful as well as useful of all arts exists.

We realize the existence of the fine arts with two of our senses, viz.: the eye and the organ of hearing. With our sight we appreciate the beautiful colors in nature, paintings, architecture, sculpture, etc. With the ear we are conscious of poetry, music, speech or voice, in fact everything which is the product of sounds.



If we examine ourselves, we come to the conclusion that whenever we hear a sound of any kind whatever, we are quite conscious that it comes not from within us, but that it is the manifestation of an external cause. This cause, like every other outward sensation that comes to us, is the result of motions produced by sonorous bodies. These motions are produced through the agency of a medium of some kind such as water, air or any other elastic substance in waves are formed and received by our organ of hearing. This organ transforms these waves into the sensation we call sound.

Now we must remember that all bodies in motion do not give us sounds in the sense that only certain kinds of motions

are capable of producing sound waves. That is, when a body departs from its point of rest, in trying to re-establish that point before all its energy is spent, it moves to and fro in a pendular fashion and at various rates of speed. When this speed is very small, let us say two of these pendular motions in a second, there is no sound, simply because our organ of hearing is not adapted to appreciate waves of so slow motion. Similarly this is the case when the rate of speed exceeds forty or fifty thousand vibrations (pendular motions) per second.

Ordinarily the best trained ears of the musical world appreciate sounds as musical those having a rate from 27 to 5000 vibrations per second. In exceptional cases this range of musical sound perception may be greater.

The motion of vibrating bodies as a rule can be felt when very near us; but if they are at a distance, they are difficult to see with the naked eye, unless we devise some means to make them visible. There are in general use many pieces of apparatus and acoustical devices to prove and analyze sound waves which men like D. C. Miller of Ohio, Myers of New Jersey and others are steadily inventing and improving to bring about the existence of sound waves and to investigate their behavior.

It has already been stated that sound waves are formed and reach our ears through an elastic medium such as air. It is proved experimentally that when bodies do vibrate in a vacuum there is no sound. Then there must be something between the vibrating body and our organ of hearing to accomplish what we call sound. That something must be elastic, that is, capable of forming waves by the contraction and relaxation of its particles or molecules, while these latter receive and transmit energy of motion. Now that we understand what sound is, let us proceed with the classification of sounds.

Doubtless every one who may read this work is familiar with musical sounds: sounds that appeal and are pleasant to us, whether heard singly (melody or tune), or whether heard two or three simultaneously (chord or harmony). Also we are familiar with sounds that are very far from being pleasant to us, that is, they do not possess musical quality; such sounds we designate as noise.

Let us find the reason for this difference. When a sounding body is in motion, its movements to or from the point of rest before mentioned must travel a certain number of times per second in a given time distance. When these pendular motions or vibrations are equally distributed or succeed each other at equal distances, they are periodic. This periodicity of motions gives us periodic waves resulting in musical sounds by virtue of their equal persistence.

On the other hand, when these pendular motions of bodies are not produced at equal rates of speed, they are unperiodic, resulting in an indefinite conglomeration of waves, which are converted into noise by our discriminating ears.

Previously, it was also stated that as a matter of fact our organ of hearing receives and transforms into sound the waves created by bodies in motion, transmitted to us through an elastic medium like the air. Presently we will study the propagation of these waves, just as they are formed by each vibration or the to and fro motion of the sounding body.

Sound waves are somewhat similar in behavior to water waves, which, while

[Continued on page 25]

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[Continued from page 24]

in motion in a direct line, are composed of a protuberance called Crest, and a depression called Trough. In sound waves the crest is called a *condensation*, and the trough a *rarefaction*, as the particles or molecules of the medium are compressed or relaxed. We must remember that the medium particles simply move back and forth as a simple harmonic motion (like that of a pendulum), while the wave is passing, but remaining about where they were, only condensing and rarefying until they become at rest and ready to perform the same function when the next wave comes along.

Sound waves, like water waves, are composed of three distinct and independent parts, that is, these parts change in form or shape independent of each other, viz.: length, amplitude, form.

On these three divisions of a sound wave depend the three main qualities of all musical sounds, viz.: pitch, intensity or loudness and tone color or timbre. To be more clear, let us represent them in the following diagram:

Water Waves Sound Waves

1. Length of wave.....Pitch of sound.
2. Amplitude of Intensity of sound wave.....(loudness).
3. Form or shape of wave.....Tone quality or timbre.

Now we will define more fully each of these three divisions of sound waves as to their function:

LENGTH OF WAVE.—By length of wave is meant the distance from any point of one wave to the corresponding point of the next wave. (See AB, Fig. 1.)

It is evident that the longer the wave, the less the number of them will be needed to pass a given distance in a second at a fixed rate of speed, and therefore the sound will be lower in pitch, as the pitch of a sound depends on the number of waves received by the ear in a second or any unit of time.

It is well to remark that the wave form given in Fig. 1 is not the actual shape of a sound wave. Sound waves are propagated in spherical form, that is, they function in all directions, their main feature being the condensation and rarefaction of the medium particles, as a result of the passing of the wave. To state more clearly, the first wave or vibration hits the first air particle, which transmits the motion to the next immediate particle and so on until the last particle of a given distance communicates this motion to the Tympanic membrane of the ear.

AMPLITUDE.—By amplitude is meant the highest or lowest point of the crest or trough of a wave. (See Fig. 1, C, D.) The greater the amplitude of a sound wave, the greater will be the intensity or loudness of the sound. This condition of a sound wave is born from applying force of various degrees when playing musical instruments or striking sounding bodies. The amplitude of sound waves is produced at will by musicians by means of dynamic marks indicated on written music, which are familiar to every music student, such as *p*, *pp*, *f*, *ff*, etc.

WAVE FORM.—The form or shape of a sound wave is the outline or variation along the axis of the wave, viz.: ACEDB, Fig. 1, which see.

In No. 1, Fig. 2, *a*, *b* and *c* have the same amplitude and form, but of different lengths.

In No. 2, Fig. 2, the three forms show different amplitudes, although of the same lengths and forms.

In No. 3 the amplitudes and lengths are the same, but the forms or shapes differ from each other.

It is evident that the different tone qualities of musical sounds are but the result of these waves forms in No. 3, Fig. 2, in which the medium particles

have a variety of velocities creating a number of superposed waves as Sines or Cosines of the fundamental wave, and which are appreciated by the ear, known to us by the name of *harmonics* or *over-tones*. On the number of these harmonics with the fundamental or lowest sound of musical instruments depends the tone quality of this or that instrument, or, in fact, the tone color of every musical sound is due to the presence of these overtones.

Nearly all of the musical sounds known to us are compound tones having so many of these harmonics or overtones. The quality of tone of musical instruments may be altered not only by the number of these superposed tones, but also in the way that these tones are produced; that is, by altering the lip pressure or by using different methods to vibrate the sounding body or air column in a pipe, some of these harmonics are produced stronger than the rest of the series of a fundamental sound.

When the length of a sounding body or pipe is very small, the sounds are almost pure or free of harmonics. Of this kind are the high tones of the flute, piccolo, and the high octaves of the piano, harp, etc., which are pure, and therefore practically devoid of all tone color.

Famous Artists Express Admiration for Chicago as Summer Music Colony

PERCY GRAINGER, David Bispham, Leopold Auer and Oscar Saenger are among the foremost artists and musicians of the day, and are now engaged in Chicago in giving advice and instruction to a large number of music students, both professional and amateur, from all over the country. All four express great admiration for Chicago as a summer music colony.

Professor Auer has in his classes at the Chicago Musical College pupils that range from the ages of twelve to fifty-five. His impression seems to be that all Americans exhibit an unusual thirst for learning, besides musical talents and gifts of an astonishing order. He mentioned among his pupils an eminent violinist, and, as he styles him, the foremost American composer for his instrument. He said that this man came to him with the same humility as did his

youngest and most inexperienced pupil, wishing to acquire knowledge and to imbibe inspiration.

Professor Auer, who had the opportunity to hear our Chicago Symphony Orchestra, found it difficult to express sufficiently high praise for this organization, thinking that there was nothing in the world that exceeded it and scarcely any other that equalled it. In speaking of Gabilowitsch and the Detroit Symphony Orchestra, he recalled an instance many years ago when Gabilowitsch was attending classes in the Conservatory of Petrograd, Russia. Gabilowitsch went there when a boy of about twelve to accompany Auer's students. So firm and rhythmical was his playing at that time, that Auer called Gabilowitsch "the little conductor," and recently when Auer met Gabilowitsch in America, the latter recalled this remark and said, "Well, the little conductor has now become a real conductor." Both Mr. Grainger and Professor Auer are enjoying their strenuous labors at the Chicago Musical College and find, not only the surroundings of the school pleasant, but also Chicago itself an ideal place in which to spend the Summer.

Percy Grainger is astonished by the unusual "stir" which he finds typical of Chicago. He is particularly fond of teaching, and he tries "to drag the best out of the best of his pupils." He has remarkable talents among them, and he was surprised to find that they had all brought him pieces by American composers, including Dett, Gardner, Stanford Carpenter and Brockway, besides a number of his own compositions. At present he is occupied with compositions that require a percussion choir in the orchestra, and he is giving this choir the same prominence as the other

instruments. In describing pianists from various countries, Grainger said that the French "play hard and think elegantly," which he found was just the reverse of the case among other nations.

David Bispham, who has the vocal classes for this Summer as visiting teacher at the American Conservatory of Music, styles himself "A Quaker Singer," and has just about completed an autobiography with the above title, which is being published by the McMillan Company. "I have pupils here now from California to New York," he said, in answer to the question concerning his teaching here, and he added "There is nothing else that I do here but teach." It is well known that David Bispham has always espoused the cause of singing in English and by example has shown how well adapted our language is for expression in song. His personal activity with the Society of American Singers, which gave twenty-seven weeks of opera in English in New York last season at the Park Theater, bears testimony of his fidelity to the English language as a song medium.

John J. Hattstaedt, president of the American Conservatory, brought David Bispham to this city and has revealed to him the rich field Chicago affords visiting artists and teachers.

Although Chicago in former years always attracted great masters of music as a teaching center (and among those who made their homes here for several years may be mentioned Arturo Buzzi-Peccia, Arthur Friedheim, Emil Sauret, Rudolph Ganz, Hugo Heerman, Leopold Godowsky, William H. Sherwood, Max Bendix, Ernesto Consolo and others), the happy idea of bringing the world's great teachers of the day to this city for Summer sessions originated with Carl D. Kinsey, who, before his association with the Chicago Musical College as vice-president and business manager, was business manager and secretary for the Apollo Musical Club and manager of the Musical Arts Society, and who likewise conducts the business arrangements of the North Shore Music Festivals.

Dr. F. Ziegfeld, the president-emeritus of the college, began the importation of celebrated artists and teachers for his school, however, more than twenty-five years ago.

M. A. M.

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The Belmont Theater is being completely remodeled for the Théâtre Parisien, which is to occupy it next season. The program will be rendered in the French language, and will include a short opera, a short play, chansons and light entertainment. The art director will be Robert Casadesus, brother to the founder of the noted Society of Ancient Instruments, which has frequently appeared in concert in this country and which is being booked for a limited number of concert appearances the coming season by the French-American Association for Musical Art.

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CROWDED WEEK IN CHAUTAUQUA MUSIC

Irish Cycle, Organ Recitals at Dusk and Concerts Supply Round of Programs

CHAUTAUQUA, N. Y., July 19.—The second week of the Chautauqua season opened on Sunday evening with a Sacred Song Service by the choir and soloists for July. At these services practically the entire body of Chautauquans gather in the Amphitheater at dusk for a "sing" together, the work of the choir and soloists being interspersed freely with singing by the audience. On Monday evening the soloists sang an Irish song cycle, "A Kerry Courting," by Percy French and Houston Callison. There was also a group of piano solos by Austin Conradi and two numbers by the Chautauqua Choir. One of the unusual features, at least for Chautauqua, was the fact that the cycle was sung in costume, and in some of the numbers the artists almost unconsciously dropped into dramatic action to sustain the interest in the performance. The composition is of considerable interest, musically. It is in the Irish vein and may justly lay claim to being typical of Irish life. There may be a question as to whether wisdom is used in a choice of an intimate work of this kind for performance in an open air amphitheater seating 7500 persons, and it was with the greatest difficulty

that the words of the singers could be distinguished at the extremes of the enclosure. It should be said in justice to the artists that their work was above reproach and they did their best to bridge the gap. Mr. Conradi, who has lately returned from duty overseas, contributed a group of solos for pianoforte, including Pastorale, Scarlatti; Capriccio, Carl Tausig, and the Liszt arrangement of the Prelude and Fugue, Bach. It was Mr. Conradi's first appearance at Chautauqua this season, and he again demonstrated his mastery of technical dexterity and appreciation of musical values. His playing is distinguished by a fineness of interpretation which betokens the thoughtful study of the composers' intentions. While, with the greatest contrast, he at no time over-emphasizes any detail for its own sake but only as a means of communicating to his audience more clearly his own reaction to the music.

One of the most delightful phases of the music at Chautauqua are the organ recitals on the Massey memorial organ as given by Henry B. Vincent. These are held from time to time at dusk on Tuesdays. Though these come irregularly, the audiences nearly always stay until the end in view of the interest which is generated by the organist in his reading of the well chosen programs. On Tuesday of this week we listened to a varied program of fine contrasts as follows: "Hosanna in Excelsis," Wachs; "Where Dusk Gathers Deep," Charles Stebbins; Suite, "The Death of a Tin Soldier," Gordon B. Nevin; Romance, "In the Garden," Hugo Goodwin; "Marche Militaire," Clark; "The Cloister Gate," Alfred Mason, and Festival March in D, Faulkes. The entire program was delightful but the number which especially caught the fancy of the audience was the Suite by Nevin, especially at that time of day. "The Cloister Gate" was another conspicuous number of beauty, though we thought we could trace thoughts of a more worldly nature at times in the music. Why do good organs cypher sometimes?

On Wednesday afternoon Emma Gilbert and Robert Quait, contralto and tenor for July, gave a recital in the amphitheater assisted by the choir, and the orchestra, which had arrived just in time for the performance, and whose playing suffered thereby. The program follows: Selections from "Firefly," Friml; Aria, "Che Gelida Manina," Puccini; Aria, "Ah, Mon Fils," Meyerbeer; Duet, "My Heart at Thy Sweet Voice," Gounod; Songs, "Fiddler of Dooney," Anderson; "Her Beautiful Hands," Ward-Stephens; "De Whippuwill," Sticks; "Roses of Picardy," Wood; Songs, "Deep River," Burleigh; "Old Maid's Song," arranged by Brockway; "How's My Boy," Homer; Chorus, "Soft Through the Still Night," Godard, Mr. Quait and the choir. Mr. Quait's conception of the Puccini number was excellent and he excels in this phase of the art. His stage presence is worthy of note in general. His boundless enthusiasm imparts itself immediately to his audience. He sings as though he enjoyed it and those who hear him certainly do. Again Miss Gilbert pleased exceedingly in the well known "Ah, Mon Fils," which seems particularly fitted to her and never have we heard better handling of the language! She is a young singer of the greatest promise, and with improvement in her upper register will attain an art which will be grateful to her hearers. The Ward-Stephens number, which was sung by the tenor, was dedicated by the composer to Mr. Quait's mother.

Friday evening witnessed the last of the week's concerts, and as though to give extra good measure it began at 8 and ended at 10:20. Sixteen songs, three choruses, two orchestra numbers, three violin solos and the "Keltic" Sonata gives musical indigestion if consumed at one sitting. Enough is sometimes too much. As presented the program was as follows: Orchestra, "A Day in Venice," Nevin; Chorus, "The Kilties' March," Murcheson; Songs, "The Star," Rogers; "Hushing Song," Watts; "Homeland," Homer; "Four Leaf Clover," Huerter, Miss Gilbert. Violin solos, "Alabama," Spalding; "Swing Song," Ethel Barnes;

"Mazurka" (dedicated to Mr. Marcossion), Earl Drake, played by Sol Marcossion. Songs, "Echo," Huhn; "Standing in de Need of Prayer," Reddick; "Out Where the West Begins," Phileo; "When the Boys Come Home," Speaks, sung by Mr. Quait. Songs, "At Dawning," Cadman; "Butterfly," Gertrude Ross; "Cry of Rachel," Mary Turner Salter; "Summer Time," Ward-Stephens, Miss Hanbury; "Keltic" Sonata, MacDowell, played by Mr. Conradi; "Wherever You Are is Home," Vanderpool (dedicated to Mr. Patton and sung for the first time); "Only a Little While," Frank Grey; "Way Down South," James R. Gillette (also dedicated to Mr. Patton and sung for the first time); "On the Road to Mandalay," all sung by Fred Patton. Part songs by the choir, "Mon Petit Brave Soldat," Richards; "The Star of Gold," Mana-Zucca. Fantasia, "My Old Kentucky Home," Langey, by the orchestra. Among the conspicuous successes of the program was Mr. Conradi's version of the MacDowell sonata. It naturally suffered in interest from its environment and the length of the program, but by reason of its masterly interpretation a steady interest was maintained to the end. Again Mr. Quait captured the audience, especially with "The Echo." Mr. Drake has found Mr. Marcossion's peculiar vein in the "Mazurka," finding him at his best in the harmonics and rapid pizzicato.

It has been a particularly heavy musical week, so much as to be almost fatiguing. Next Monday evening Handel's great oratorio of victory, "Judas Maccabeus," will be given by the Choir and Chautauqua Orchestra, with the July soloists assisting. H. I. D.

Ninth Week of Columbia University Concerts

The ninth week of the series of free concerts at Columbia University began on July 28. This will be the last week but one. The three programs of this week were made up of request numbers. The season will end Aug. 8. Last Monday the audience numbered 27,000 persons. The demand for tickets for the closing concerts, however, has been so enormous that the number will probably increase to over 30,000. While a prominent soloist appears at each concert, the New York Military Band itself, under the direction of Edwin Franko Goldman, seems to be the main attraction. Mr. Goldman's personal popularity has become such that his every appearance on the platform is the signal for prolonged applause. The program for July 28 included Schubert's "Marche Militaire," Mendelssohn's "Ruy Blas" Overture, Rubinstein's "Kammenoi Ostrow," Verdi's "Rigoletto," Dvorak's "Slavonic Dances" and other numbers. The soloist was Ernest S. Williams, cornetist.

Kronold in Two Concerts

Hans Kronold, the noted 'cellist, appeared this week at two concerts in Round Lake, N. Y., under the direction of A. Y. Cornell, on July 22 and July 25. He will immediately return to his bungalow at Shelter Harbor, R. I. On Aug. 22 the New York Concert Ensemble, consisting of Hans Kronold, Bertha Lansing Rodgers and Earle Tuckerman, will give a program at Middletown, N. Y.

Eva Gauthier is singing William Reddick's "Two Loves" in her concerts and has written the publishers that she considers it one of the best American songs she has seen.

Nina Morgana, the new coloratura soprano of the Chicago Opera Association, is coaching her rôles with Maestro Bimboni in New York.

WYNNE PYLE
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E. ROBERT SCHMITZ SPENDING SUMMER AT CORNWALL-ON-HUDSON



E. Robert Schmitz, the Pianist, at His Summer Home

E. Robert Schmitz, the pianist, is enjoying the peace and quiet of a rustic home at Cornwall-on-Hudson, N. Y. Here Mr. Schmitz will begin the reading of a number of new scores, some of them American, in preparation of his recital and concert programs for next season. At the urgent request of some of those who heard him in his interesting lecture recitals last season, he will give another set in Tuxedo in September.

John Barnes Wells a Soloist at Northampton Chautauqua

John Barnes Wells, the well known tenor, who is spending the summer at Roxbury, N. Y., was heard at the Laurel Park Chautauqua, Northampton, Mass., on Tuesday evening, July 22. Mr. Wells's appearance in Northampton on May 14 as soloist with the Amherst and Smith College Choruses was so great a success that the management of the Chautauqua immediately engaged him. Commencing at Cleveland, Ohio, on Nov. 4, Mr. Wells and Harriet Ware, the composer-pianist, will open an extensive tour of the Middle West and Southern States under the management of the Lee Keedick Lecture and Musical Bureau, of which W. C. Glass is booking manager.

Willem Mengelberg, the Dutch conductor, denies that he demanded a salary of \$75,000 for conducting the Boston Symphony Orchestra. The leader of the famous Amsterdam Concertgebouw declares that not only is he artistically satisfied in Holland, but that one could not be expected to sacrifice one's interests for the sake of a change of scene.

A new song entitled "Hymn of the Home-Coming" has been written by Philip Becker Goetz and published by Denton, Cottier & Daniels of Buffalo. Mr. Goetz has also written the words of the song.

Margaret Matzenauer, the Metropolitan contralto, is at West End, N. J.

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Boston Provides Noon Concerts for Its Workers



—Photo by Laurence E. Ellis.

A Musical Interlude in the Day's Work.

The Opening of a Series of Daily Concerts on Boston Common During the Noon Hour.
The Conductor Is Emil Mollenhauer

SEASON OF PLENTY FOR BOSTON'S SUMMER MUSIC

City Is Furnishing Band Concerts in Parks, Noon and Evening—Opera Revivals

BOSTON, July 26.—The growing desire for summer music among the many people who spend all or a large part of the summer in a city is being met in Boston this year by a noticeable increase in the number of municipal band concerts. An extensive schedule of concerts, arranged by Wallace Goodrich, chairman of the city's advisory committee on music, and Chairman James B. Shea of the Park Board, has been approved by the Mayor and is now in full swing.

Throughout the season twelve Sunday afternoon band concerts will be given on Boston Common, and thirty-two other Sunday concerts in the principal parks of the city. In addition there are now being given on the Common two concerts every week-day, except Monday—at noon and in the evening. The noon concerts give a large number of workers who resort to the Common at lunch time an opportunity to enjoy music during their period of rest and relaxation. More and more persons are availing themselves of the opportunity, and each pleasant day finds a larger crowd occupying all the benches and overflowing onto the nearby grass plots. The attendance at the evening concerts is also so great that no doubt should be felt as to the popular demand for summer music.

The daily concerts on the Common are under the direction of the well-known conductor, Emil Mollenhauer. The Sunday concerts are given by different bands, including Mr. Mollenhauer's Band, Gallo's Band, D'Avino's Band and the First Corps Cadets' Band. The Advisory Committee on music is composed of Wallace Goodrich, chairman; John A. O'Shea, Malcolm Lang, Charles K. North, Archibald T. Davison, Harry R. Wellman and William A. Leahy.

The success of the frequent revivals of the Gilbert and Sullivan operettas proves that operetta music may have just as much staying power as grand opera, and that there is no good reason why the best operettas should be thrown on the scrap heap after their first runs. Carl Hunt has been enterprising enough to follow Fortune Gallo's "season" of Gilbert and Sullivan performances at the Plymouth Theater with an interesting series of revivals of more modern operettas and musical comedies. Incidentally, a good and appropriate amusement is being supplied in the summer-time, when the Boston

public is usually dependent entirely upon "movies."

Some of Jerome Kern's individual and fascinating operettas have been heard again. Friml's "Firefly" returned to favor, and the present attraction is

"Florodora." Dorothy Maynard, the prima donna, has an engaging personality, and the art of expressing the sentiment of a song, which forms the link, so often missing, between singer and audience. C. R.

MABEL RITCH IS HEARD IN MANY SUMMER CONCERTS



Mabel Ritch, Contralto

Mabel Ritch, contralto, artist-pupil of Herbert J. Braham, has been heard in many summer concerts. On July 23, at

the home of Mrs. Samuel Ordway, at Easthampton, Long Island, she gave a recital with Bruno Huhn as accompanist. On July 29, again under Mr. Huhn's direction, Miss Ritch sang in Liza Lehman's "Persian Garden" Cycle in company with Martha Atwood, Roy Steele and Francis Rogers. Mr. Huhn has taken a great interest in Miss Ritch and has engaged her for many of her recitals in New York and vicinity. Miss Ritch is the new contralto at the Munn Avenue Presbyterian Church, East Orange, N. J., and is at present singing a series of concerts at Long Branch under William Falk.

MILDRED FAAS ENDS SEASON

Philadelphian Has Put Many Appearances to Credit in Past Year

Mildred Faas, the Philadelphia soprano, has completed a season which is one of the busiest she has thus far put to her credit. She has made an imposing list of appearances in her own city, among them those for the Philadelphia Consistory at Scottish Rite Hall, the Drama League at the Adelphi Theater, the Child Labor Association at the Bellevue-Stratford, three times at the Monday Musical Club, twice at the Tuesday Matinée Musicale, the Manuscript Society, the Philadelphia Music Teachers' Association, the Art Alliance, the University of Pennsylvania Museum, twice at the evening concerts of the Musical Art Club, the Philomusean Club, the Merion Cricket Club, twice with the Philadelphia Orchestra, twice at the "Victory Festival" of the Episcopal Churches of the Diocese at the Academy

of Music, twice in concerts at Witherpoon Hall, at the Academy of Fine Arts and at Miss Shipley's School at Bryn Mawr.

Miss Faas has in addition sung nine private concert engagements, a performance at Wilmington, Del., of Gaul's "Holy City" with the Wilmington Community Chorus, Harry Barnhart, director, and five other Wilmington appearances. She has been heard three times in Allentown, one of the appearances being a performance of Rossini's "Stabat Mater" once in Lancaster at the Y. M. C. A., at York for the Women's Club, and at the Hanover High School. West Chester, Coatesville and Norristown have also been the scene of concerts for her, and Bethlehem at the Bach Festival, where she distinguished herself with some rarely beautiful singing. Pennsgrove, Atlantic City, Trenton for the Musical Art Club, and Richmond, Va., a recital of the Musicians' Club complete a busy concert list for Miss Faas's past season.

She has also sung three church services each Sunday from Nov. 1 to June 1, and the rest of the season two services, making some 175 church services in ten months, including extra services, such as funerals and wedding ceremonies. Miss Faas is spending August at Chautauqua, N. Y., where she is soloist for August under Alfred Hallam.

NEW LEADER OF MENDELSSOHN CLUB HAS NOTABLE CAREER

Nelson Coffin, who, as announced in last week's issue of MUSICAL AMERICA, has just been engaged as conductor of the Mendelssohn Glee Club of New York to succeed Louis Koemmenich, enters thereby for the first time the musical field in this city, although he has been exceedingly active in New England for a number of years.

He was born in Newport, N. H., and educated at Dartmouth College. He is at present the president of the Cheshire County Dartmouth Association. His first important work in connection with music, after entering the profession, was with the Keene Chorus Club, which organization he has served as director for the past eighteen years. During that time he has brought that club from a crude body of singers to one of the foremost choral organizations of New England.

The Keene Chorus Club and the Choral Society at Fitchburg, Mass., are to-day his two most important choral organizations. At both of these places he has conducted performances of the principal modern choral compositions, such as Franck's "Béatitudes," Parker's "Hora Novissima," Hadley's "Ode to Music" and Taylor's "Highwayman." He not only has appeared as a conductor of festival choruses, but has also conducted selected choruses of male voices as well as female voices. For years his work has attracted attention because of his masterful handling of both orchestra and chorus, as well as for his sympathetic accompaniments he has conducted for artists. In style he is a magnetic, forceful conductor.

During these years he has conducted each season from five to eight choral societies in different cities of Massachusetts, New Hampshire and Vermont. That he has been an excellent organizer, as well as conductor, is shown by the fact that the choruses he has served in more than twenty-five cities extend from Taunton, Mass., to the Canadian line, and his work has made a deep impression in that part of New England.

He is undoubtedly one of the most popular conductors in the profession, as is shown by the size of his choruses, which have invariably grown in numbers and enthusiasm. His home is in Keene, N. H., but he spends his summers in the hill and lake region of New Hampshire at Munsonville, where his home has become a Mecca for musicians and artists.

Christine Langenhan sang William Reddick's "Two Loves" in Riverside, Cal., and at Amarillo, Tex., at the Festival there.

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Practical Value of the Musical Alliance

Shown in the Case of the Baltimore Symphony Orchestra—Its Aid Invoked to Maintain the Position Taken by Music Lovers in the Monument City

THE situation in Baltimore with regard to the municipal support given the Baltimore Symphony Orchestra, and which was first brought about by the influence of former Mayor James H. Preston, a very public-spirited man, greatly interested in music, has already been referred to in these columns. Through this municipal support, it seems, the new Mayor, Mr. Broening, has been placed in an exceedingly difficult position. The general sentiment in Baltimore among musicians and music-lovers appears to be unanimous for the retention of Mr. Strube as the conductor of the Baltimore Symphony and of Mr. Huber as the business manager, for the reason that both these gentlemen have been conspicuous by their ability and have materially aided to make the orchestra a success.

Owing to the fact that the municipality contributes a certain sum to the support of the orchestra, political pressure, it seems, has been brought to bear upon the new Mayor, to the effect that a commission of persons should have the management of the orchestra in place of Mr. Huber, and it has also been suggested that these persons should be entrusted with the naming of the conductor.

In this situation a number of music-lovers have written to the Baltimore Sun with regard to the matter, advocating the retention of Conductor Strube and Mr. Huber. Among them was Mr. Frederick Stieff, the vice-president of Chas. M. Stieff, Inc., one of the oldest and most distinguished piano manufacturing concerns in the United States, who addressed a letter to the President of the Musical Alliance requesting his assistance. On receipt of Mr. Freund's reply, he turned the correspondence over to the

editor of the Baltimore Sun, who printed it in his columns, as follows:

From the Baltimore "Sun."

Mr. John C. Freund, President of the Musical Alliance of the United States, Says the Symphony Orchestra Has Been Baltimore's Best Advertisement. To the Editor of The Sun:

Sir: I have the pleasure to bring to your attention a letter which the writer received from Mr. John C. Freund, President of the Musical Alliance of the United States, also president of the Musical America Company and President of the Music Trades Co., who is generally considered the best-posted and foremost authority on all matters pertaining to music. I trust you will be able to give Mr. Freund's letter prominence in your esteemed columns. I am quite sure that there is nothing that I could add which would carry more weight than Mr. Freund's opinion in this matter.

I should like to take this opportunity to express my appreciation of the interest which the Baltimore Sun has taken in promoting the maintenance of the Baltimore Symphony Orchestra.

FREDERICK P. STIEFF,
Vice-President Chas. M. Stieff, Inc.

Mr. Frederick Stieff, Vice-President Charles M. Stieff, Inc., 9 North Liberty Street, Baltimore, Md.

My Dear Mr. Stieff—Your letter to hand regarding the symphony situation in Baltimore.

From the public addresses which I have made in your city, from my long, almost half century acquaintance with the leading musicians, piano manufacturers and piano and music dealers there, I can state with confidence that the establishment of the Symphony Orchestra, the fact that the municipality gave it a

certain support, did more in the way of advertising the city all through the country than anything else. The value of music, apart from its cultural, educational side, is becoming more and more recognized as a civilizing, humanizing force, and that it is not something belonging to the cultured few, but belongs to the masses of the people—something the foreign governments have known for centuries. Business men are coming to recognize this, and that is why the business men of Minneapolis gladly chip in from \$150,000 to \$200,000 a year to send the Minneapolis Symphony Orchestra on the road, for they have found out by actual experience that it has done more to advertise their city and bring it into prominence than five times the amount would have done expended in any other way.

It seems to me that if the matter is properly placed before the new Mayor, that he will see that it is the part of wisdom to continue municipal support to the orchestra, especially as the amount involved is not, I understand, a large one.

In the next place, it would be well, I think, to maintain the present conductor and certainly the present business manager, both of whom have shown efficiency.

That the new Mayor will probably be importuned by politicians and others hostile to his predecessor is undoubted. But from what I hear of him I feel assured that he will take time to consider any action he may take, and that during that time he will inform himself as to the situation. If, for whatever reason, the municipality were to withdraw its support or inject politics into the management of the orchestra, or into the appointment of a successor to Mr. Strube, the fact would be commented upon in three-fourths the press of the country as a step backward. The musical press

would take it up. It would be brought up at the great conventions of musicians, conventions of the musical industries. The Denver papers would be jubilant, showing how far more progressive their city is than the old city of Baltimore for they would point to their Mayor, who had appointed a musical commission to look after music in the public schools. They would point to the great auditorium they had built, with the organ, where sometimes from 10,000 to 12,000 people assemble to hear the music, free of charge.

Portland, Me., would rise up in a similar manner. Indeed, I could go on and mention any number of cities where music is getting more attention than ever, and getting municipal support, just as the national Government itself is doing more for music, sending song leaders into the camps, than it ever did before.

Baltimore has always been, to my knowledge and thinking, one of the most cultured cities in the country. Occupying this position, it should be a leader in the way of musical progress. If I had the ear of your Mayor for a moment I would say:

"Sir, advocate the continuance of municipal support to your Symphony Orchestra, and follow the example of Mayor Hylan of New York, who has given his name and support to the people's public concerts in the parks and who has made more friends thereby than by any other act in his entire career as the head of our municipality so far."

So, instead of curtailing the music for the people, or curtailing the municipal support of such music, let the Mayor be wise in his generation, see the signs of the times, give the masses of the people more music, and when the names of many of his predecessors are forgotten his will go down in history as one of the great leaders in national advance.

Best regards.

Very cordially yours,

JOHN C. FREUND,

President of the Musical Alliance of the United States.

New York, July 16.

Mme. Rider-Kelsey Soloist in La Forge Program at "Globe" Concert

Mme. Rider-Kelsey, the distinguished soprano, was the principal soloist at an extra concert in the series of the New York Evening Globe's Music Club, given in the auditorium of the DeWitt Clinton High School, on July 25. The program had been especially arranged by Frank La Forge, the composer-pianist, who is honorary president of the club, and his compositions predominated on the program. Mme. Rider-Kelsey was heard in the aria, "Il est doux, il est bon," from "Hérodiade," and also in a group of songs which included "Le Papillon," "Fourdrain," the "Chanson Triste" by Duparc, and three La Forge songs, "To a Messenger," "The Crucifix" and "Spooks." With Mr. La Forge at the piano, her numbers were given in masterly style. She has but few contemporaries possessed of a tone of such lovely quality, such skill in phrasing and such a knowledge of shading. She was called back many times and finally repeated the "To a Messenger." Ernesto Berumen, the Mexican pianist, was also heard in a group of La Forge compositions for piano, achieving a brilliant success.

Tour of Eastern States for Marion Keeler

BURLINGTON, Vt., July 28.—Marion Keeler, the young coloratura soprano, is being booked by her manager, Mrs. Florence Wood Russell, for a recital tour of the Eastern States this fall. She will open in Montpelier, Vt., Oct. 10, with a recital before the State Teachers' Convention, give another recital probably with Louise Harris, harpist, in Barre, Nov. 10, under the auspices of the Woman's Club, and a joint recital in Burlington with Reinald Werrenrath, the exact date for which has not yet been announced. Mrs. Russell is contemplating also a recital with a well-known tenor and Miss Keeler in the capital city in December or January.

Chalf Dancers Graduate

Graduating exercises of the Chalf Normal School of Dancing were held in Carnegie Hall on July 25. Margaret Mackenzie was featured in classic Greek dances and was also seen in a number billed as "Studies in Rhythm and Expression."

Daniel Mayer Reaches England

A cable received at his office the past week announced the arrival in Liverpool of Daniel Mayer, the New York concert manager. Mr. Mayer crossed on the Baltic and will be away five or six weeks.

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Willow's Shade and Victor Herbert

Listening to American Composer's Works in Ideal Setting—
Some Notable Features of Willow Grove Performances

"THE TIME": The second afternoon concert, 4.30-5.30.

"The place": Willow Grove Park.

"The Girl" in this case happened to be one of the many affable ushers (or it is "usheresses"?), whose mission in life consists in directing poor misguided souls to their chairs in the Music Pavilion located in the above park. Since this was my sixth annual visit to Willow Grove, the young lady labored under the assumption that we were old friends, and acted accordingly. On this occasion, Victor Herbert was giving a spirited reading of "They were Irish" from "Little Nemo" (one of his earlier works) and as the "girl" passed my seat on an upward trip she flashed a handsome set of teeth and whispered—"That's awfully good, ain't it?"

In this sentiment she is undoubtedly seconded by every one of Philadelphia's nearly two million inhabitants—at least it appears so from the crowds that daily deluge the Grove during Victor Herbert's engagement each year of three weeks. The first musical attraction this year, as in the past, was Nahan Franko and his splendid orchestra. After an engagement lasting three weeks they were followed by Vessella's Band (two weeks); then, in succession, Victor Herbert and his orchestra (three weeks); Creatore's Band (two weeks); Wassili Leps, the Philadelphia musician, and his orchestra (three weeks). To close the season the management secures Sousa and his band for a month's visit.

Ideal Settings

The writer having long been a sincere worshipper at the shrine of Victor Herbert's artistry, has made it a point for many years to spend as many days as possible at Willow Grove during the engagement of Samuel Lover's grandson. My motive is very simple, namely—to hear this composer's music under ideal conditions. No one can really speak intelligently on Victor Herbert's music until he has heard it played under the composer's baton and at present this is possible only at Willow Grove. Herbert, of course, makes his appearance at odd times throughout the Winter theatrical season on the occasion of his light opera premières. But here, unfortunately, the orchestra is always very small and the men are not familiar with the composer's method of conducting nor with his famous *rubato*. At the Grove he has an orchestra of fifty men containing many members who have been with him for from ten to twelve years. Naturally, this is the ideal place for Herbert to express his inspirations as he conceived them.

The park is situated about an hour's ride from the heart of Philadelphia and nestles in a snug little valley surrounded by low-lying foothills. One is always assured a breath of "heavenly air" and on hot summer evenings there are hordes of visitors. It is to be doubted whether a more perfectly kept park exists in our United States; a veritable army of men is forever busy grooming the resort. Mr. Herbert, who has travelled from coast to coast (as Joseph Cawthorn would say "and back again") once told me he considered Willow Grove the most beautiful and admirably appointed park in this country. As the name indicates there is an abundance of willow trees which "whisper" continuously along the shores of the Boat Lake. The varied and numerous amusements are never in want of paint, the grass and flower-plots are constantly

being trimmed, no paper is ever found on the paths—in short, it is the "beau ideal" of parks. The transportation facilities are likewise most highly to be commended.

Identifying Encores

Four concerts are given each day; 2.30-3.15; 4.30-5.30; 7.45-8.30 and 9.45-10.45. During the week the last concert secures the largest crowd and the auditorium is comfortably filled. Encores are eagerly sought and most generously given. (At this point a few words must be spent on calling attention to an excellent custom prevalent at these concerts. Whenever a "request" or encore is played a large pastebord sign is brought forward—by an attendant—clearly stating the name of the composition and its author. This is a splendid idea and one that could be adopted to great advantage by others. Failure thus to announce a composer's name may be and often is a hindrance to the composer whose solitary chance for success lies in getting his composition—and his name—before the public.)

Between concerts Mr. Herbert retires to his room at the top of the "shell" from which is obtained a beautiful view of the lake and surrounding country. Long indeed is the list of compositions which have been brought forth by these idyllic surroundings—the most recent being "Dance Baroque," a fascinatingly modern effusion. It might be mentioned here that this popular musician does all his arranging and composing while standing at a high desk. Mr. Herbert conceives his ideas and develops them for orchestra, later making a *riduzione* for full piano solo, etc. Many are the discussions and interviews of national musical import that occur here. Just a few evenings ago the music critic of the *Philadelphia Public Ledger* motored out to see Herbert bringing a letter from Tetraxini in which the famous diva requested the critic to endeavor to secure Victor Herbert for collaboration on a new coloratura number for her programs next fall.

"Natoma" and Others

This year, on a table near the big bay window piano copies of songs from "Angel Face" were lying in profusion. This is the latest *opus* which recently "opened" with such success at the Colonial Theater in Chicago. Each season brings its new opera (often two or three) and the writer can dimly see on that same table copies from "Her Regiment" which fade into those from "Eileen" (a year earlier) and so on down through "Princess Pat," "The Only Girl," etc.

The three Thursdays of this season's engagement were designated as "Herbert Days" with programs consisting only of his music. On these occasions the attendance is greatly increased and the last Thursday, despite pouring rain, saw a pavilion with every seat taken. With the opening number the elements were at once forgotten and at the conclusion of the concerts the audience readily agreed with Eva Tanguay concerning the weather. At the end of the second concert on this same day an early composition (written while Mr. Herbert was conductor of the Pittsburgh Orchestra)—"Woodland Fancies"—was used. Why this suite of four movements is not seen on the programs of our larger symphonic orchestras is a mystery to me. The second movement, "Forest Nymphs"—a *scherzo*—and the fourth, "Autumn Frolics," are both inspirations that command respect and demand hearings.

Four numbers from "Natoma"—"Dag-

ger Dance," "Habanera," "Panuelo" and "The Vaqueros"—were also played. This opera, as I have often said, is in my opinion the foremost American achievement in that line to date, I believe that in years to come the "Spring Song" ("Natoma") will be as popular as "Ah, fors è lui," "Caro Nome" and "One fine day" (to name but a few hackneyed arias). The Metropolitan Opera Company, it is to be noticed, fails to include this remarkable work in its prospectus for next season. Herbert at least has the poor consolation of knowing that hardly any of the present operatic masterpieces were acclaimed as such by the public on their first hearing.

Varied Programs Given

One must not gather the impression that only music of the type made famous by Victor Herbert is used on the programs. Last year nearly every day's program included some of Berlioz', with numbers by Wagner, Chabrier, Saint-Saëns, etc. Although Mr. Herbert, when conducting his own compositions infuses them with his own virility and renders them in a manner difficult of imitation, frequently taking liberties in regard to tempo, phrasing and dynamics, this is not the case in his rendition of other music than his own. Here he completely submerges his personality with excellent results.

Delibes was well represented this season by suites from "La Source," "Lakmé" and "Sylvia." Debussy made his sole (and most unsatisfactory appearance) with the playing of his "Petite Suite." Besides many overtures by Massenet, music from "Le Cid" and "Les Erinées" was also used. "Capriccio Espagnole," Rimsky-Korsakoff; "Nut-Cracker Suite," Tchaikovsky; "Kame-noi-Ostrow," Rubinstein; Overture to "Secret of Suzanne" by Wolf-Ferrari, and compositions by Coleridge-Taylor, Cherubini, Bach, Handel, Haydn, Glazounow, Sarasate, Gounod, Mendelssohn, and Puccini appeared on the programs. Among the American composers, Hadley ("Silhouettes," Overture "In Bohemia"), MacDowell, Skilton, Hosmer, Cadman, Sanford and Humiston were heard.

GUSTAV KLEMM.

PENNSYLVANIA SONG CONTEST

State Federation of Women's Clubs
Opens Competition for Official Song

PHILADELPHIA, July 23.—The State Federation of Pennsylvania Women's Clubs announces a competition for an official song. It is open to Pennsylvania composers, of either sex, and will close Sept. 30. The setting is for the following words:

"Hail Pennsylvania, loyal and true,
Thy daughters consecrate their lives anew.
Birthplace of Liberty, may truth keep us free,
Dear Pennsylvania, we sing to thee."

This stanza is sung by the 55,000 women who are members of the State Federation of Women's Clubs. A new setting is desired because the one in use is that of a foreign country's national anthem.

"We feel sure the musicians of the State will be interested in presenting musical settings," said Mrs. Frederick W. Abbott of the music committee of the Federation. "From these one will be selected which, if approved after a year's trial, will be adopted by the organization as the official music to be used at all meetings."

W. R. M.

Store Employees Give Pageant

ROCKFORD, ILL., July 20.—Employees of the Barber-Colman Association gave at their sixth annual outing a pageant, "The Product of the Ages—American Woman," which was witnessed by thousands of people in Sinnissippi Park Saturday at sunset, July 19. The pageant was written, costumed and directed by Leslie Young Corretthers, director of the Rockford Art Guild, and the music was in charge of J. J. Richards, director of the Barber-Colman band. The costumes were gorgeously beautiful in color and design, and were historically correct in every detail. Mr. Corretthers was assisted by Donald B. Blanding of the Guild in the direction and design of the pageant, and the members of the Guild made the costumes and properties. The pageant was given on a natural height of ground in the park on the stairway leading to the baseball diamond.

H. F.

WEIGESTER HOLDING SUMMER CLASSES IN NORTH CAROLINA



Robert G. Weigester, New York Vocal Instructor

WINSTON SALEM, N. C., July 18.—Robert G. Weigester, the New York vocal instructor, who is holding his summer classes here, gave an interesting lecture entitled "Singing From the Practical Standpoint" last evening for the music-lovers of this city. He was received with great favor. His class is large this season and much interest has been aroused by it, both in this city and in Greensboro, where Mr. Weigester is teaching two days each week. After the lecture Mrs. Weigester, soprano, and E. R. Clapp, baritone, of Winston-Salem, were heard in a brief program. Mrs. Weigester scored in "Lo, Hear the Gentle Lark" and Straus's "Primavera Waltz," while Mr. Clapp was heard to advantage in Broadwood's "Some Rival Has Stolen" and Lily Strickland's "There's Goin' to Be a Landslide." The singers joined in Gcet's "Calm as the Night" as a closing number, which they sang effectively.

Tirindelli Completes New Opera

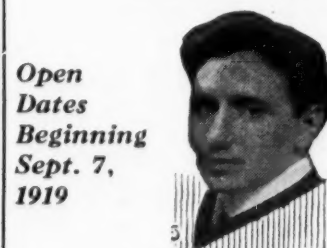
P. A. Tirindelli, the noted Italian composer, who will be in New York during the coming season, has just completed a new opera, entitled "Verso la Luce." The libretto is by Alessandro Cortella of Milan, a well known librettist.

Loubovska to Make Tour

Mme. Loubovska, the dancer, will sail next week for an extended South American tour with her own concert company.

Lenora Sparkes, the Metropolitan Opera soprano, who is spending the summer in England, will devote a considerable part of next season to concerts. She will sing the soprano part in "The Messiah" with the Reading (Pa.) Choral Society on Jan. 26. She will then begin a tour of the South, which will extend as far as points in Florida, singing en route in Petersburg, Va.; Greenville, S. C., and other cities.

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ANNOUNCE PERSONNEL FOR NEW SYMPHONY

Entire List of Musicians for Bodanzky Forces Given Out— Dates for Concerts

The Executive Committee of the New Symphony Orchestra, of which Artur Bodanzky is conductor, composed of Mrs. Newbold, Le Roy Edgar, Mrs. Charles S. Guggenheimer and Mrs. Harry Payne Whitney, has just authorized an announcement of the personnel of the orchestra, now complete with a few exceptions.

The orchestra will number one hundred men, each of whom prior to becoming eligible for admission to the Musicians' New Orchestra Society, from which the players for the New Symphony are chosen, was examined as to his abilities either by Mr. Bodanzky in person or Paul Eisler, assistant conductor of the orchestra, in conjunction with representatives of the Musicians' Society.

The list, particularly those who will play first instruments, contains the names of many of the best known orchestral players now in this country. The personnel as announced follows:

First Violins, Arkady Bourstin, concertmaster; Alberto Bachman, assistant concertmaster; Edwin Bachman, Harry Levy, Leonard D'Amico, Sebastian Unglada, Augustus F. Bott, William Reher, Alexis Kudish, Robert Sterne, Louis Wolff, Rudolf Bauerkeller, Morris Rashinsky, Louis Buhl, Harry Gorman, Anthony Briglio, Maurice Kaufman.

Second Violins, Leon Horelikoff, first second violin; Henri Thiel, Charles F. Vinicky, Morris Veder, Max Volkow, Otto Haubenreiser, Bartolo Tessari, Sol Elin, Charles Hahn, Louis Lubalin, Henry Klein, Joseph Witek, Martin Van Praag, George Rabinowitz, Maurice Siegel, Max Meth.

Violas, Theodore Fishberg, first viola; Gordon Kahn, Joseph Lazaretti, Primo Sanchez, Jacob Berger, Frank Goll, Heinrich Helwig, Herman Joseffer, Maron K. Sweet, John Pinnaro, Charles Rosenberg, Abraham Elkind.

Cellos, Cornelius Van Vliet, first cello; Charles Wenzel, Adrian Siegel, Victor Lubalin, Arthur Zack, William Feder, Fritz Bruck, Emil Borsody, David Gober, Constantin Komarowsky, Maurice Schoenes, Henry Van Praag.

Basses, Anselme Fortier, first bass; Fred Salvatore, Vincent Adamo, Abraham Drasin, Hyman Goldin David Steimah, Bruno Pfeifer.

Flutes, Daniel Maquarre, first flute; John Fabrizio, Max Kosloff, Oboes, Ralph Combattente, Attilio Marchetti, Clarionets, Henry Leroy, first clarinet; Vincenzo Garzia, Valentino Trovato. Bassoons, Benjamin Kohon, first bassoon; Fred Del Negro, Marcello Bucci, Horns, Domenico Caputo, first horn; Alfred Resch, assistant of first horn; Benjamin Hudish, Samuel Pertchonok, Edward Horowitz, Trumpets, Pietro Capodiferro, first trumpet; Joseph Rapuano, Philip Klatzkin. Trombones, Charles Cusumano, first trombone; Louis Palladino, Maurice Bogin, Tuba, Emil Weber, Tympani, William Strelsin, Battery, J. M. Gamuti, August Neustader, Charles Manne, Constant Omers, Harps, Sepp Morscher, first harp; Laura Newell, and Librarian, Louis Zavalloni.

While here, Mr. Bodanzky made suggestions relative to the improvement of the acoustic properties of the rehearsal halls at Carnegie Hall, where the preliminary work for the New Symphony's 1919-1920 season will be done. His ideas are to be put into effect through a series of floor coverings and drop curtains. The preliminary rehearsals will begin Sept. 10, and will continue daily until the opening concerts on Oct. 9 and 10.

The full list of concert dates and soloists follows: Symphony concert on Oct. 9 and 10, Oct. 23 and 24, soloist, Jacques Thibaud, violinist; Nov. 5 and 7, Nov. 25 and 26, soloist, Harold Bauer, pianist; Dec. 9 and 10, Dec. 26 and 28, soloist,

Guimar Novaes, pianist; March 30 and 31, soloist, Leopold Godowsky, pianist; April 29 and 30, soloist, Fritz Kreisler, violinist. Mr. Bodanzky will return to New York from Seal Harbor about Sept. 1.

BODANZKY WILL EXAMINE OVER A HUNDRED SCORES

Managers Eager to Engage Orchestra for May Tour—New Scores, Soloists and Personnel

These are busy days for the management of the New Symphony Orchestra. Following quickly on the announcement of its tour to be made next May were applications for over fifty engagements to visit the various cities. Artur Bodanzky, conductor of the orchestra, who is spending the summer at Seal Harbor, Me., has received more than one hundred scores from composers desiring their works produced. Every production has been carefully examined and Mr. Bodanzky says he has found among them several worthy of a hearing. He will not give out a general summary of his season's programs, however, until September.

As regards composers already known, so completely depleted is the American music market by reason of lack of importation because of the war, that the orchestra has been forced to order the scores and parts of fourteen well-known compositions from European music houses. Louis Zavalloni has been engaged as orchestra librarian.

Mr. Bodanzky has chosen Loeffler's "Pagan Poem" as one of the modern works by an American composer that he will produce next season. Heinrich Gebhard has been engaged to play the piano part which Mr. Loeffler has written into the score. The "Pagan Poem" was to have been given last spring by the New Symphony, but because of the change of conductors from Mr. Varese to Mr. Bodanzky, a change of programs also became necessary. Mr. Gebhard had been engaged to play the part at that time, but consented to cancel his contract when the circumstances were explained to him. When Mr. Bodanzky decided to include the "Pagan Poem" in next season's program, Mr. Gebhard immediately was re-engaged. He is the only artist who has ever played the piano part in the various productions which have been given the "Pagan Poem" since its composition.

William Strelsin has been engaged as first tympani player. A set of new tympani instruments, the first quota of a full complement of orchestral instruments with which the New Symphony plans to equip its entire personnel, will be purchased for Mr. Strelsin's use.

Summer Work of Organist E. Harold Geer

POUGHKEEPSIE, N. Y.—E. Harold Geer, the well-known organist and assistant professor of music at Vassar College, is spending the summer at his home here, engaged in the extensive task of cataloging his large library of organ music. The winter season is so filled with recital work and his duties as professor that Mr. Geer finds no time to complete his

library work until the college activities have ceased. During the college year Mr. Geer played weekly recitals of the highest order on the chapel organ. Choosing his programs with the most painstaking judgment, he was careful to give only of the best to his interested audiences. On Feb. 2 he gave a fine recital at St. Thomas' Church, in New York city, and was most cordially received. Vassar exchanged organ recitals with her sister colleges, and Mr. Geer was accorded an enthusiastic reception at Wellesley on March 20, and at Smith on May 20. Great interest was manifest when the college organist gave his one hundredth recital at the Vassar commencement on June 10. On this occasion Mr. Geer generously played a request program from the works of Bach, Liszt, Widor and Franck. The faculty and student body have not failed to show sincere appreciation of Mr. Geer's remarkably fine playing and splendid musicianship. The Dutchess County Association of Musicians paid hearty tribute to the latter, when Mr. Geer read an excellent paper before the association on April 2.

D. B. C.

Spanish Soprano Again Appears at Rialto

Hugo Riesenfeld re-engaged Rosa Lesca, the Spanish coloratura soprano, as soloist at the Rialto Theater, New York, this week. Miss Lesca sings "Strauss's waltz, 'The Voice of Spring.'" Greek Evans was also on the same program in the "Old Bass Viol." The Rialto orchestra, under the direction of Hugo Riesenfeld and Nat W. Finston, played the overture to Von Suppe's opera, "The Jolly Robbers." At the Rivoli Theater the orchestra played Massenet's overture, "Phédre," conducted by Erno Rapee and Joseph Littau. Mark Winston sang Bruno Huhn's "Invictus" and Vincent Bach played as a trumpet solo J. L. Molloy's "Love's Old Sweet Song." Delibes's "Passepied" was interpreted by Tulle Lindahl and Firmin Swinnen's organ solo was the march from "Aida."

NIPPON HEARS RUSSIANS

Violinist and Pianist Flee Bolsheviki and Tour Japanese Cities

TOKYO, JAPAN, June 24, 1919.—Japanese music-lovers have reason to be thankful to the Great War for the valuable opportunities they have had of appreciating notable musicians from Europe. Since the beginning of the war the number of European musicians visiting this country has increased, but, above all, the revolution of Russia forced lots of her musicians to seek refuge in this country. The fact that concerts of uncommon interest have been held so frequently at various parts of Japan is owing in a great measure to those Russian visitors.

On June 10 Mr. Piastro, Russian violinist, and Mr. Mirovitch, pianist, gave a recital at Tokyo, with the assistance of Mme. Isenman, soprano. Two days later they entertained the Yokohama people with a program of classical favorites. Again, on June 16, they were welcomed at Tokyo, where their recitals in series of Russian music—Nicolaeff's Sonata in G Minor, Wieniawski's Concerto No. 1, "Souvenir de Moscow," by Mr. Piastro, and Scriabine's Etude, Rubinstein's Barcarolle, Polka Bohème, Paderewski's "Krakoviak Fantastique," by Mr. Mirovitch—were much appreciated by an enthusiastic audience.

M. de Mignard gave a recital on June 17, which had an unusual attraction for the Yokohama people, as he was found in dire distress, with his wife almost a wreck, having barely escaped from Russia with their lives. M. de Mignard is one of the pupils of Saint-Saëns.

C. H. I.

Harry Cyphers, manager of the Detroit Symphony Orchestra, was in New York a few days last week, accompanied by Mrs. Cyphers, who had been visiting relatives in Newark, N. J.

Imre Kiralfy, organizer of pageants and spectacular plays, who died at Brighton April 28, left a fortune of \$2,000,000.



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This Is Truly a Home(-R) Picture



Photo by Bain News Service

Mr. and Mrs. Sidney Homer and Their Family in the Homer Cottage at Lake George

BEHOLD, at the family meal, Louise Homer, the noted contralto, and her husband, Sidney Homer, whose songs have delighted thousands often through the medium of his famous wife's noble

voice. The oldest of their children are here pictured, also. The cottage at Lake George affords the fullest opportunity for that undisturbed enjoyment of simple home life so dear to the two musicians who head this happy family.

Educators Burning a Trail for Music in Rural Montana

Faculty of Losekamp Conservatory in Billings Turn Troubadours, and Tour in Auto Through State—The Variety of Halls and Pianos—Farmers All Eager to Hear "The Musicians"—"America Is Music-Hungry and Needs Artist Missionaries"

Billings, Mont., July 29, 1919.

THAT musicians are awakening to a sense of their high calling is evinced by the fact that at the close of the year's work in the Losekamp Conservatory, that splendid gift made to the Billings Polytechnic by the late John D. Losekamp, three faculty members started on a three-weeks' concert tour through rural Montana, covering more than 1,000 miles in automobile.

With no advance agent, relying solely upon the friendly co-operation of a few leading citizens or organizations, such as the Ladies' Aid, to distribute window cards and programs, the undertaking seemed risky, but events proved its value. The musicians in the troupe, notably the pianist, Marcia Bailey, and the violinist, J. C. Thompson, are soloists and teachers of some years' experience, trained in the East and in Europe. The vocalist, Blendine Hays, is a gifted student of Iva Jane Thomas, instructor in the conservatory.

Two programs were given, termed "classic" and "light classic." In the first the numbers included: Etude in D flat, Liszt, Miss Bailey; "Lorraine, Lorraine," Spross, Miss Hays; "Ave Maria," Schubert-Wilhelmj, and Caprice Viennois, Kreisler, Mr. Thompson; reading by Miss Bailey; "Eolian Harp" and "Butterfly Etudes," Chopin, Miss Bailey; "In a Brahmin Garden," Cycle, Logan, Miss Hays; Concerto No. 7, 1st movement, DeBeriot, Mr. Thompson. The light classic comprised Chopin's Valse Brillant and Valse in E minor,

Miss Bailey; "In a Brahmin Garden," Logan, Miss Hays; Scherzo, Van Goens, Viennese Melody, Gartner-Kreisler, Souvenir, Drdla, Mr. Thompson; Reading, Miss Bailey; Two Debussy Arabesques, Miss Bailey; "Where My Caravan Has Rested," Lohr, "By the Waters of Minnetonka," Lieurance, Miss Hays; "Thais," Massenet, "La Capricieuse," Elgar, "Obertass," Wieniawski, Mr. Thompson.

In the majority of towns the audiences were very enthusiastic, demanding encores and in some cases special numbers, "by request." Among the latter were "Humoresque" and "Caprice Viennois" (violin), "Annie Laurie" (vocal), and, alas, for the lack of piano records, "The Robin's Return" and "The Maiden's Prayer."

This is not to be wondered at, considering the fact that the majority of pianos lent for the concerts were in various stages of mutilation and discord, with here and there a note gone and there a pedal, just capable of emitting sound by dint of pressure of one kind or another.

What an opportunity for some philanthropic piano manufacturer to deposit one good piano in every community in the West and guarantee its being kept in tune!

There were halls of all kinds placed at the disposal of the concert party. Large halls, small halls, schools, movies, churches, and even opera-houses; some of them swept and garnished, others neglected and untidy. At Roundup, White Sulphur Springs and Judith Gap the conditions were good.

Bravely the little troupe traveled from one burg to another, curious as to the reception they would get, the handicaps they would have to overcome and, last

but not least, as to whether they would arouse enough enthusiasm even to pay expenses.

Let it be said to America's credit that on the last score they soon ceased to worry, an audience more or less enthusiastic (generally more so), was always forthcoming, and the sum of \$50 or more turned in from the sale of tickets in advance or at the door. This, too, in districts of about 500 inhabitants, where the farmer is facing ruin on account of the drouth. Nevertheless, the farmer and his wife and the babies all turned out to hear "The Musicians." In fact, many of the babies volunteered their services during the program, to the embarrassment of the original performers.

In some communities, notably in Musselshell, Ryegate, Judith Gap, Ringling, Pine Creek, Columbus, the concert party was entertained in delightful homes. Hotel accommodations, in many cases, were a joke, and in one instance the building burnt down in the night, and the musicians escaped by "the skin of their teeth." This was especially unfortunate for the pianist, who lost everything, music and all, in addition to making a most theatrical exit from a second story window.

There were days of riding in the midst of exquisite scenery, at an altitude of 5,000 feet, just forty-five miles from Yellowstone Park; and again days passed on the prairies, where not a tree could be seen except in mirages, and little wild animals of every description vied with the proverbial hen in "flouting the wheels of fate" across the dusty road. On the whole, the tour proved thoroughly worth

while, and the Faculty Concert Party is anticipating a second tour, this time in larger cities in Wyoming, starting on July 30.

Requests have come to the directors of the Polytechnic, asking that the party be sent to towns in the extreme west of Montana, 300 miles from Billings, all of which goes to prove that Americans are music-hungry, and musicians should regard themselves as missionaries until a certain standard is reached all over the continent.

H. W.

Inaugurate First Summer Music Classes in Memphis, Tenn.

MEMPHIS, TENN., July 18.—Walter Chapman, a Memphis pianist of rare ability, has inaugurated what has never been done in the South before—a summer music school—and many students and teachers from the surrounding country and towns are taking advantage of this opportunity for music study.

In addition to a course in Harmony and Form, Mr. Chapman's "Listening Hour," in which he plays the best music from the masters, classic and modern, is an innovation that means much to those privileged to listen to these intimate recitals.

Mr. Chapman will begin his concert season with his New York appearance, Nov. 28.

Under the auspices of the Memphis Musical Bureau, in January, the Cincinnati Symphony Orchestra will give a concert, in which Mr. Chapman will appear as soloist.

L. B. W.



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will be available for concerts after February 10th, 1920, and has given written authority to R. E. JOHNSTON to arrange bookings for ten concerts for her, following her Metropolitan appearances, and has also given him an option on all additional concert appearances during the balance of the season of 1919-1920.

NEW MUSIC VOCAL AND INSTRUMENTAL

"UNDER THE WATTLE," "FINIS." By Pietro Florida. (New York: G. Schirmer.)

Mr. Florida has, so far as we know, never written a single composition without solid musical merit. Many of them, to be sure, are compositions that the general public, through lack of serious appreciation of great art, may not grasp. His music is always very fine and worthy of high praise.

These two songs are unusually beautiful pieces. The first, "Under the Wattle," is a light song, a setting of a charming poem by Douglas Brook Wheelton Sladen, in which Mr. Florida has managed to express himself with fetching grace and piquancy. It is a song in a thousand, light but fine music, at the same time. It is dedicated to Maggie Teyte, an ideal singer to present it to advantage. It is for a medium voice.

In "Finis," to Walter Savage Landor's poem, Mr. Florida has composed a great song. The present reviewer can hardly express in words the depth, the sincerity and deep subjective feeling pent up in these two pages. A rare poem and rare music are all that need be recorded about it. Some fine singer will find this song, perhaps, and present it. If not, it remains, nevertheless, one of the biggest songs done in our time, a recital song which, were the standard of English songs to English poems used in recitals higher than it is, would figure very frequently on programs. It is for a low voice and is dedicated to Francis Rogers.

* * *

"STELLA-MARY DANCES." By Ernest Austin, Op. 58. (London: J. H. Larway.)

This set of dance pieces—pieces, that is to say, in dance rhythms, not pieces to be danced to—is an orchestral suite by this very gifted English composer, whose music is becoming known in America gradually. It was heard last year at a Queen's Hall "Prom" concert under Sir Henry J. Wood, where it was splendidly received. Mr. Austin has reduced it for piano, four hands, and it is in this form that it is issued here.

There are six pieces, their titles being nothing more nor less than their tempo indications: I, *Allegro*; II, *Andante moderato*; III, *Allegro*; IV, *Allegretto grazioso*; V, *Allegretto scherzando*; VI, *Animato*. One cannot play these pieces without experiencing a most unusual sensation, for, instead of being elegiac pieces mourning the loss of the composer's daughter, Stella-Mary Austin, they are sketches, as it were, of moods in her life, in which the composer reveled and which he has expressed as a joyful tribute to her memory. There is a beautiful optimism in these pieces that is comforting, that must, indeed, be a solace to Mr. Austin whenever he hears them played or reads the score for his own delectation.

Rhythmically, as well as in their harmonic and melodic structure, the pieces are most engaging. They are varied in movement, and typical of a certain child-like mood that we all know well, but which it is given to but few to set down in music. We like best Nos. 2, 4 and 6, though No. 5 has lovely things in it. Players of four-hand music will do well to add this suite to their libraries; no contemporary English composer has put forward a suite that is worthier to be in their repertoire. To be sure, the pieces are probably even more attractive in their orchestral colors, but we can safely say that their thematic material is sufficient to make them more than worth while in their four-hand form. Mr. Austin has also made a version of them for piano solo, which has been issued at the same time as the four-hand edition.

A. W. K.

"USONA." By Willard Patton. (Minneapolis: Lloyd Publishing Co.)

Mr. Patton's "Paean of Freedom" takes shape as a cantata for mixed chorus with soprano solo, and strikes a truly American keynote in its very dedication to begin with. It is ascribed to "... the memory of Theodore Roosevelt, the Greatest American of His Day and Generation." And such a dedication in itself is apt to make one feel, especially at this juncture, that the memory of the man who made the Panama Canal possible and preferred the interests of his natal land to those of any other, must have inspired something worth while.

The text, by Sharlot Hall, is a good, virile poem, and one whose spirit is in keeping with the broader national vistas opened up by the prospect of land reclamation and the rebirth of the American merchant marine. Given this fine text, Mr. Patton has done well by it. An instrumental introduction leads directly over into the tranquil narrative opening chorus, which the soprano solo carries on (P. 17) in a short dramatic melody, which again gives place to the choral movement, to rise once more above it, this time to a humming accompaniment in the voice parts, to culminate (Pp. 30, 31) in an effective climax. The vigorous, declamatory section beginning "Shine and bone she drew them," for male voices, in turn yields to an *Andante con moto*, whose tender lyric inflections change with the mood of the text to an exultant rhapsody in Freedom's praise, one in which the solo voice is supported by the entire choral body of tone. A more solemn chorus number, "For men like the grain of the cornfield, grow small in the huddled crowd," introduces the climactic solo and its choral development. The cantata is direct and forceful, as well as tuneful. The composer seems to have reacted admirably to the changing moods and colors of his text, and has written a grateful, effective and singable choral work which deserves to be heard, since it is sound musically as well as patriotically.

* * *

"V'SHOM'RU" (Sabbath Eve Chant). By A. W. Binder. "Hebrew Folk-Song and Dance." By Eddy Brown. (New York: Carl Fischer.)

Both Mr. Binder's song, dedicated to Sophie Braslau, and Eddy Brown's violin piece are built up on folk-themes; beyond this starting point, which they possess in common, all resemblance ends. Mr. Binder, for his "Sabbath Eve Chant," has evidently found one of those wonderful old traditional Hebrew melodies, some of which undoubtedly date back to the golden days of the temple of Solomon. Its melodic line is noble; one feels that it must have been the outcome of a genuine exaltation of soul, especially in the short, intensely dramatic *Meno e maestoso*, which exults in the enduring covenant between Jehovah and his people.

The text (English and Hebrew) is from Exodus. Wherever Mr. Binder may have discovered his fine old synagogal tune, and whatever shape or form it may have originally had, he has done more than well by it. The song as it stands is a sacred song that expresses with sincere beauty of utterance the very spirit of faith and devotion. It stands out, for this very reason, at a time when so-called sacred songs on occasion seem to imply that, to voice an appeal, they must have some sort of musical comedy waltz-refrain to make devotion palatable to the tired business man.

Eddy Brown's "Hebrew Folk Song and Dance" is a brilliant concert improvisation for violin with piano accompaniment. Yet the thematic material is not distinguished and is modern Yiddish, rather than Hebrew. Considered as a bravura piece for violin, one in which a concert violinist shows his skill in writing for his instrument, it may be accorded more praise than can well be given it from a strict musical standpoint.

* * *

"WHITE SILENCE." By Nicola A. Montani. (New York: H. W. Gray Co.)

Written for four-part chorus of women's voices, with piano and harp accompaniment, to a poem by Mahlon Leonard Fisher, and dedicated to Karl Schneider and the Treble Clef Club of Philadelphia, who have always taken real interest in the presentation of deserving American choral novelties, Mr. Montani's "White Silence" deserves all praise. It has the qualities which previous works by the same composer show: a fine and sustained invention that moves on a high creative level, masterly skill and musicianship in the development and disposition of harmonic color, and poetic sympathy in the tonal interpretation of his text. In this case Mr. Fisher's poem has been subtly suggestive, and its description of the falling snow and the "White Silence" which is "the hush of God" is echoed in the music with rare intuition and beauty. An effective fea-

ture of the accompaniment are the chromatic *glissandi* for harp, delicately evocative. The leading of the voices could not be improved upon and the climactic pages are truly lovely. It is to be hoped that "The White Silence" will be heard in New York, as well as Philadelphia, this coming season.

* * *

"INTRODUCTION ET ALLEGRO MODERATO," "Rhapsodie sur deux Noëls." "Trois Méditations." By J. Guy Ropartz. (Paris: A. Durand et Fils.)

The three new compositions for organ by the distinguished Breton composer, J. Guy Ropartz, a pupil of César Franck, and, since 1894, director of the Nancy Conservatory, which come to hand from Paris, are well worth consideration. Though Ropartz, with that love for his native province which is characteristic of a number of French composers has devoted especial attention to the folk-music and legends of the ancient duchy of Brittany as subject matter for development in his art, he has also written much that is without the suggestion of a local influence. He has composed in the larger forms for orchestra and for chorus, and has written chamber music and solo sonatas. In this country his organ compositions are known and appreciated. It is years ago that the writer first heard his very brilliant and effective Toccata for organ, played by that master of the instrument, Gaston Dethier, and ever since then new things by Ropartz have crossed the ocean from time to time to meet with a cordial reception from American organists who could do justice to works for their instrument which rose above the organic equivalent of *salon* music for the piano.

The Ropartz "Introduction et Allegro Moderato," written in 1917, the year in which the Teuton power on the Western front began to wane, is a virile inspiration, starting with a short *Largamente* theme (which reverts to bring the piece to a close) ushering in the *Allegro moderato* which breathes an iron determination, a lofty purpose and real inspiration in its flowing measures. In it the minor mode harks away absolutely from the pathetic; if there be any tears in these measures, they are tears of rage. More lyric themal developments on Pages 4 and 6 diversify the martial movement of the *Allegro* and supply contrast. The work is dedicated to Joseph Bonnet, who has done so much recently to make the organ compositions of his compatriots known here. Of the inspirational vintage of the same year of wrath (1917) is the "Rhapsodie" on two popular *noëls* of Upper Brittany. The two themes have been woven together and (with effective indications for registration) have been handled with the simplicity, charm and restraint which such lovely and primitive melodic material demands if the musical effects are to be in character. The pedal part, for instance, makes absolutely no demands. The "Rhapsodie" is ascribed to Louis Thirion.

The "Trois Méditations," in B flat minor, F major and C sharp minor respectively, are very individual and colorful impressions, in particular the third, dedicated to the memory of François Baudry. One feels that they represent, perhaps, the composer's more intimate reactions to the influences of a year of relentless struggle, just as the "Introduction et Allegro Moderato" does the more impersonal phase of inspiration. Like the "Rhapsodie," the "Méditations" are simple, technically; they depend on an interesting harmonic coloring and nuance in interpretation for their appeal.

* * *

"DARLING HEART," "The Courteous Child," "Playmates." By Adolf Weidig. (St. Louis: Art Publication Society.)

Three little teaching pieces for piano, simple yet attractive—the first, "Darling Heart," for Grade 1, b; its companions, "The Courteous Child" and "Playmates," for Grade 2, a—written by a teacher of experience for students in the early stages. There is an art in giving this first line material interest, and the composer possesses it. The "Darling Heart" number is a short waltz with a left hand melody part; "The Courteous Child," a pleasing *moderato grazioso*, in six-eighth time; "Playmates," an animated and jolly little *rondino*. As usual the interpretative and editorial details which characterize this edition have been carefully worked out.

* * *

"IN THE LORD DOTH MY SOUL REJOICE." By M. Balakireff. "Only Thou Art Immortal," "Evening Choral Response." No. 3. By A. Kastalsky. "Unto Her..." And Shine, Shine, O New Jerusalem." By N. Tolstoyakoff. Edited by N. Lindsay Norden. (New York: J. Fischer & Bro.)

Four additions to the series of Russian church choruses which Mr. Norden has edited, with English adaptations for

American church use. The "Evening Choral Response," out of the Russian liturgy, is intended for Episcopal service use. The other numbers are anthems, "Only Thou Art Immortal" from Kastalsky's Requiem Service being a really noble and majestic choral composition. As in other choruses in this series, Mr. Norden calls attention to the fact that "the octave-bass should double the written bass when harmonically possible."

* * *

"OCEAN LULLABY." By James H. Rogers. "Snow Flurry." By Edmund Grinnell. "As I Love You," "My Love." By Louis Adolphe Coerne. (Boston: Oliver Ditson Co.)

James H. Rogers's new "Ocean Lullaby" for low voice (the publishers also have put forth an edition for medium voice) is appropriately dedicated to Mme. Ernestine Schumann-Heink. If any one of our great recital singers can carry out the injunctions of the text-poem by Lora Kelly, a very happy lyric inspiration, and convey the idea of the sea "crooning sweet, crooning low, in rhythmic boom on rock below," it is surely the great contralto. The song is one Mme. Schumann-Heink or any other singer can take pleasure in presenting. The quiet surge of its melody moves over harmonies rich in warmth and changing color; there are numerous opportunities for effective shading, and the climax is well placed and developed. Incidentally, the idea of the text gets away from the cottage cradle which seems to rock eternally in almost every lullaby written. "Snow Flurry," by Edmund Grinnell, is an attractive little encore song of twenty-two measures, an apt little programmatic thing, like Mr. Rogers's "Ocean Lullaby," conceived originally for low voice (it is ascribed to Bertha Wesselhoeft Swift) with a supplementary high voice edition, and if taken by the singer in the *Allegro vivace assai* tempo indicated should make a hit with audiences. The text is by Caroline T. Howland.

Mr. Coerne's two love songs, "As I Love You" and "My Love," both dedicated to Frieda Hempel, are worth knowing. The first is short—only two pages—a warm, tender melody, harmonized with real modulatory effect and rising to an impassioned climactic note of appeal. In addition to the original low voice key, the publishers have issued it for medium range. "My Love," also ascribed to Miss Hempel—the original edition is for low voice as well—has one of those melodies with a lilt that is hard to resist; one that lingers in the ear, and is the more easily recalled and enjoyed because of a simple and appropriate accompaniment. An introduction on the recital stage by Miss Hempel should ensure its success. It is published for medium voice for the benefit of those whose vocal register does not allow them to plumb the contralto depths.

* * *

"SLEEP, BABY MINE." By G. Arno. "Little Starlight." By G. Cotton-Marshall. "Mon p'tit Brave Soldat." By A. E. Richards. Arranged by Charles Repper. "In Flanders' Fields." By Arthur H. Turner. (Boston: Boston Music Co.)

Of this group of new three-part choruses the first three are for women's voices, the last, and a *capella* choral setting of "In Flanders' Fields," for men. G. Arno's "Sleep, Baby Mine," and G. Cotton-Marshall's "Little Starlight," the one following the other in the printed list of choruses on the title-page, seem to suggest a comparison of cradle-songs, which is what both are. "Sleep, Baby Mine" is in six-four time and "Little Starlight" in six-eighth time; yet, with this negligible difference, they are essentially of the same type; soft, dreamy, sweetly harmonized melodies which any babe may fancy as a musical sedative. The numbers should be popular and no doubt will be. Yet occasionally, at a choral concert, when a cradle-song has been programmed, and the voices of a hundred or more unmarried ladies have been raised with serious conviction in a lullaby, the general effect has not been without humorous suggestion.

The Richards-Repper chorus, "Mon P'tit Brave Soldat," is a gay, cheery little number, with a fetching melodic swing; a sprinkling of better-known French phrases in the text to supply a convincing "overseas" flavor; and an effectively programmatic vocal drum beat. Aside from tunefulness it has a military-sentimental appeal which will commend it to ladies' choral societies, and those who like to hear them sing.

The setting for unaccompanied male voices by Arthur H. Turner of Col. John McCrae's famous poem is dignified and virile. It is more than merely adequate, and should carry over its text with genuine effectiveness if its expressional nuances are properly emphasized.

F. H. M.

"L'Elisir d'Amore" Receives Lively Performance at Ravinia

Donizetti's Opera Revised after Long Absence from Chicago Stage—Florence Easton Emerges as "Tosca"—David Bispham in Recital.

Bureau of Musical America,
Railway Exchange Building,
Chicago, July 25, 1919.

THE week at Ravinia Park was made especially interesting with the performance of Donizetti's comic opera, "L'Elisir d'Amore," which had not previously been heard in the Middle West for some ten years. It was last sung in Chicago at the Auditorium by the Metropolitan Opera Company, and the late Pini-Crosi was *Doctor Dulcamara* in the cast.

At last Wednesday evening's performance, Mabel Garrison sang the coloratura rôle of *Adina*, Orville Harrold essayed another lyric rôle, that of *Nemorino*, Francesco Daddi sang and acted the part of the fake doctor, while Millo Picco was the *Sergeant Belcore*.

The opera went with unusual smoothness, with vivacity and with excellent musical interpretation. While for most of the cast, the opera was new, none of the principals having sung in it before this occasion, they all seemed to feel at home in their rôles, and made such a perfect ensemble that the production was one of the most enjoyable ever given at this Summer home of opera.

Miss Garrison added another ingratiating rôle to her repertory and sang her music with grace of style and ease in vocal production. Mr. Harrold made much out of the comedy parts and in his one serious aria, the well known "Una Furtiva Lagrima," exhibited genuine vocal attainments. Daddi's doctor was conceived on the lines of his famous predecessor, but dressed the character according to the later notions of Arimondi, also famous in this rôle. Of course a basso-buffo was originally intended for this operatic character, but Daddi managed the musical parts creditably, and reeled off the patter of his text glibly. Picco looked debonnaire as the sergeant, and Philine Falco made a pretty and efficient *Gianetta*. She ought to become a valuable member of the Ravinia forces. Gennaro Papi conducted the light, breezy music with every attention to its rippling beauties.

Miss Easton as "Tosca"

Last Saturday evening, July 9, "Tosca" was presented for the first time this season with Florence Easton as *Flora Tosca*, Morgan Kingston, the *Cavaradossi*, and Leon Rothier, the *Scarpia*. Miss Easton made a picturesque and beautiful singer of the Directoire period. She looked regal in the scene in *Scarpia's* palace and sang with rare musical intelligence and with the gifts of the true artist. Her "Vissi d'arte" called forth a storm of applause.

Leon Rothier's *Scarpia*, transposed for him in some places, is rather a ferocious conception. He makes the Roman prefect of police somewhat too forbidding. There is nothing suave nor polite about him, and his "make-up" was also too old for a fascinator of women, such as *Scarpia* was supposed to be. He did well, however, with the music. Morgan Kingston's *Cavaradossi* was one of this dramatic tenor's most notable impersonations. It was manly in appearance and vocally eminent. He sang the aria in the last act with dramatic intensity. Papi conducted.

A repetition of Delibes' "Lakmé" was the bill for last Sunday evening with the same cast which sang the opera at its previous performance. Richard Hage-

man infused into the score the elegance and lightness characteristic of this Franco-Oriental work.

Monday evening's concert had as its symphony the "Oxford" G Major of Haydn, and Mr. Hageman, who conducted, made much of the graceful and naïve score, with its sharp rhythms and its flow of melody. Harry Weisbach and Enrico Tramonti were the soloists and contributed to the variety and artistic worth of the program.

Alice Gentle, as *Santuzza* in the repetition of "Cavalleria Rusticana" again swayed the Ravinia audience with her dramatic representation. Riccardo Martin made a highly favorable impression as *Turridu*. Preceding the operatic performance of the evening, ("Tosca" was repeated with the same cast as on last Saturday,) a children's program was given by the Chicago Symphony Orchestra under Mr. Hageman's direction. There was a patriotic pageant by children from the Municipal Pier and there were dances by Ruth Frank.

On Friday afternoon, the usual Soldiers' and Sailors' Day was made interesting with a program of orchestral music and in the evening another symphony concert brought forth Glazunov's "Sollenelle" overture, Nocturne and scherzo from "Midsummer Night's Dream" by Mendelssohn, "Scenes Napolitaines" by Massenet, and Czardas by Delibes, as orchestral numbers, and solos by Enrico Tramonti, harpist, and Riccardo Martin, tenor. Richard Hageman conducted both concerts and showed versatile gifts and comprehensive understanding.

David Bispham in Recital

David Bispham, the eminent vocal master and operatic star, co-operated in a concert given last Wednesday morning at Kimball Hall, under the auspices of the American Conservatory of Music. Mr. Bispham was heard in a group of miscellaneous songs which comprised the "Two Grenadiers," by Schumann, the "Orpheus with His Lute," by Sullivan, "When I Was a Page," from Verdi's "Falstaff" and "The Seven Ages of Man," by Henry Holden Huss.

Mr. Bispham prefaced his songs with a few illuminating remarks, and then made a profound impression with his interpretation of these numbers. His authoritative style, his musical taste and his perfect diction made his share of the recital stand forth prominently. He ended the concert with a dramatic reading to music of Edgar Allen Poe's "The Raven," with Arthur Bergh's musical setting.

Heniot Levy, that excellent Chicago pianist, was listed with two groups of piano compositions, which, besides works of Schumann and Chopin, included two charming modern waltzes of his own. He made a fine success with them, as well as with the G Minor Chopin Ballade, which he played with extraordinary virtuosity.

Marie Partridge Price, a soprano from San Francisco, was heard in three Russian songs by Rimsky-Korsakow, exhibiting a lyric soprano voice, evenly produced, and of fine quality, and also in the "Flower Duet" from Puccini's opera, "Madama Butterfly," in which Jennie F. W. Johnson, contralto, supplied the lower tonal section. Frederick Persson acted as accompanist and accomplished his task admirably. Kimball Hall held the largest assemblage of music lovers ever gathered there, and overflowed into the corridors of the building.

Rosa Olitzka, the eminent Chicago contralto, is spending her vacation at Mackinac Island, but will go from there to Winona Lake, Indiana, where she has engagements to sing in the Chautauqua Festival, during the week of Aug. 9.

Musical Extension Series of Concerts

Frank A. Morgan, who instituted the Musical Extension Series of concerts in Chicago last season, has about completed his arrangements for next year. A tentative experiment last year, the concerts towards the end of the spring turned out to be highly popular and the concert given by the New York Syncopated Orchestra, under Will Marion Cook, was a capacity attraction at Orchestra Hall, where all of the big recitals of the series were presented.

For the opening of next season, Mr. Morgan has again engaged Orchestra Hall, and the concerts are scheduled as follows: Oct. 30, Cincinnati Symphony Orchestra, Eugen Ysaye, conductor, and Harold Henry, pianist, as soloist; Nov. 20, Apollo Musical Club, Isador Berger, violinist, as assisting artist; Feb. 16, Zoellner String Quartet, Ernest Davis, tenor, as assisting soloist, and, March 15, Oscar Seagle, and Barbara Maurel, mezzo-soprano, in joint recital.

The concerts projected for the neighborhood churches will be given as last year, but there will be a greater list of artists and organizations to select from. These include, Ernest Davis, tenor; Margaret Whittaker, violinist; Margery Maxwell, soprano; Vera Poppe, cellist; the Louis Kreidler Company, Louis Kreidler, baritone, and Samuel Weatherford, violinist, Grace Grove, accompanist.

Frances Ingram, contralto, and Georgia Hall Quick, pianist and accompanist, have formed their own company. Fredericka Gerhardt Downing and Zetta Gay Whitson, violinists, and the Metropolitan Singers, a mixed quartet, consisting of Beulah Hayes, soprano, Margaret Miller, alto, Alfred Greene, tenor, Leonard Haldridge, baritone, and Grace Glen, accompanist, are other artists thus far included in the series.

Czerwonky Plays Own Works

An artists' recital given Thursday afternoon by Richard Czerwonky, violinist and composer, Charles W. Clark, the celebrated American baritone, and Moses Boguslawski, pianist, was made specially interesting through the performance of a group of four violin pieces by Czerwonky the composer, which he played with his well known musical skill and taste. He also gave a fine and deeply exhaustive interpretation of the violin part in the D

Minor Sonata, for violin and piano, by Brahms.

Mr. Clark made no less fine impression with his highly poetic and artistic interpretations of three ballades of François Villon, arranged into modern form, by Debussy. Mr. Clark caught the spirit of these three pieces admirably.

Mr. Clark leaves Chicago, for Denver, Colorado, Aug. 7, and before returning to this city, will be soloist at the Lockport, N. Y., Musical Festival, the first week in September.

John Rankl, Chicago baritone, is meeting with much success on his tour with the Redpath Home Chautauqua. He is cast for the rôle of *Pippo* in the "Mascot," the opera sung by the Mascot Opera Company on this tour. He will return Sept. 2.

Beryl Brown, soprano of the Chicago Opera Association, was the recipient of much praise for her singing at the Beverly Country Club last Sunday evening. She sang several arias and songs, among them the famous aria from Massenet's "Le Cid."

Isador Berger, one of Chicago's gifted violinists, was heard in recital at the Epworth Auditorium last Thursday evening, assisted by Mrs. Robert Garver, pianist. Mr. Berger, besides presenting pieces by Wieniawski, Wilhelmj and Wagner, was also heard in ten of his own manuscript compositions.

Harry M. Holbrook, formerly of the Redpath Lyceum Bureau, and also favorably known in Chautauqua circles, has been appointed Chicago manager of the Concert, Lyceum and Chautauqua department for Leo Feist, music publishers. The Feist Publishing Company has opened a pleasant suite of offices in the Grand Opera House Building and is planning to bring out popular songs, though of the more musical, ballad type. Recently their song "When You Look in the Heart of a Rose," has been sung for talking machine by John McCormack.

A new class of active membership has been added to the list of the Musicians' Club of Women of Chicago, formerly the Amateur Musical Club, and this will bring into the club a number of women composers. Candidates for admission are required to submit three compositions, a song, a piano piece and a composition for piano and another instrument (violin, cello, etc.) or other ensemble.

MAURICE ROSENFELD.

NOTES OF THE CHICAGO STUDIOS

CHICAGO, July 26.—Edouard Dufresne, the popular French baritone, has joined the faculty of the Chicago Musical College, and will begin his work with that institution in the early fall. Mr. Dufresne has made notable successes as a concert singer since his début in France, where he was a pupil of Essanrue.

At the beginning of the musical season last year, two pianos were offered by two piano concerns as prizes to be awarded the winners in a contest to be participated in by pupils in the graduating class of the Chicago Musical College. Last month, when the contest took place in Orchestra Hall, Gertrude Mandelstamm, a pupil of that gifted artist, Alexander Raab, easily carried off the honors. Miss Mandelstamm was heard in the first movement of the D Minor Concerto by Rubinstein.

The concert given by the Chicago Musical College students in Ziegfeld Theater Saturday morning brought forth the following pupils in the piano, voice and violin departments: Elsie Barge, pupil of Harold V. Mickwitz; Lygia Zabrocki; Harold Ayres, pupil of Leon Sametini; Ruth Kuether; Carolyn Schuyler; Clark E. Snell; Adrien Freische; Marie Anderson.

Calixte R. Llamas, a young and talented pianist from the Philippine Islands, is in Chicago studying with Walton Perkins of the Chicago Conservatory. Mr. Llamas was heard in recital last Tuesday afternoon. Among the numbers on his program were the "Moonlight Sonata" by Beethoven and "Rondo Capriccioso" by Mendelssohn.

The American Conservatory announces the engagement of Letia Kempster-Barnum as director of the school of expression and dramatic art. Mrs. Barnum has been prominently identified with dra-

matic training for many years and will be a splendid acquisition to the faculty.

The summer session of the American Conservatory closed July 26 with a record attendance, including almost every State in the Union. The public recitals at Kimball Hall were a feature of the session, introducing a number of prominent artists, each performance drawing a large and musical audience. The climax was reached with the fifth and last one, David Bispham appearing, when hundreds of people were unable to gain admission. John J. Hattstaedt, president of this institution, together with his family, will summer in Charlevoix, Mich.

Henry Levy, the talented pianist, will spend his vacation in Denver, Col. Allen Spencer is in Wequetonsing, Mich. He is also engaged for the Bay View Chautauqua, and Ragna Linne, also of the faculty of the American Conservatory, is resting in Pasadena, Cal.

M. A. McL.

Reardon Soloist at Allenhurst

OCEAN GROVE, N. J., July 31.—George Warren Reardon, baritone, was the soloist Sunday evening, July 27, at the Loch Arbor Hotel, Allenhurst. Mr. Reardon sang "Roses of Picardy" by Wood, "Coming Home," Willoughby; "Sylvia," Oley Speaks; "Ring Out, Sweet Bells of Peace," Roma; "Christ in Flanders," Ward-Stephens, and was heartily welcomed. In addition to his work with the Criterion Male Quartet, Mr. Reardon has been conducting community singing with Pryor's Band at the Arcade Pier with great success.

THEODORE HARRISON

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Furthering a Musical Entente Between France and America

To the Editor of MUSICAL AMERICA:

After a hard year's work in the midst of the destruction of war, I am again taking up the banner for American music and American composers and am planning, together with some of the leaders in French musical circles, to arrange for a series of concerts to be given in Paris during the coming season, with programs devoted entirely to American works.

Just what I can accomplish and just what such programs will be depends entirely upon the co-operation (the active co-operation) I receive from your side of the ocean.

At the same time as mine—the same night, if possible—I propose that a similar group of concerts with programs devoted to French music be given in New York. Through this interchange of artistic courtesies we can bring about a better understanding between the musical elements of the two countries. This is important. I consider a bond of understanding and co-appreciation between these two countries as one of the most important things in the world at this moment of the world's history and feel that such a movement can and will have great and lasting results.

These two sets of concerts could be given for the same purpose on both sides of the Atlantic. Either the suffering humanity of the north of France could be made to benefit by the proceeds or some particular town or village could be singled out for that purpose. That can be decided upon. Over here I am assured of the very highest type of artistic co-operation.

As far as possible—while having the programs thoroughly representative of the two countries at their very best—I should like to give preference to the young composers and those who are alive and whose recognition to this effect will serve as a spur and an encouragement to do greater and finer things. Of the two groups, that of the American composers will perhaps profit the most, as their works—being published in America—have slight chance of becoming known over here.

A word about American music in Europe. Despite the efforts of such artists as Augusta Cottlow and others in presenting our better known works, American music is unknown to the mass of musicians. Added to this is the fact that "Jazz" music, the popular songs and dance music (being commercially "pushed" as in the States) constitute the only samples of American music which have been brought to the public's attention—and they are not flattering specimens, allow me to say—they do not realize that we have anything along serious lines that would be worthy of attention, much less study and programming.

A recent conversation with Mme. Marthe le Breton, an exquisite pianist of the Bloomfield-Zeisler type, and one of whom the world will hear sooner or later,

demonstrated this fact, had I known nothing of it before. MacDowell, Chadwick, Foote, Carpenter, Mrs. Beach and many others were unknown to her. My descriptions of the Sonatas have fired her with the desire to see and study them and, most likely, program them.

To save time, here is what I want:

a—Your help and co-operation in assuring the New York concerts. If you prefer, you can pass it on to some organization or individual. I will send works to fill out programs along modern lines and can start them on a cable, if necessary, from you.

b—I want American works; serious ones.

c—Photographs and biographical data concerning composers and co-operation in forming programs that will represent the best we have to offer for France's attention. These works can cover the whole scope of musical activity. I will attend to productions, even outside of the proposed concerts.

You, MUSICAL AMERICA, have always represented the best in our country along musical lines. Will be glad to hear from you at your early convenience. Sincerely yours,

EUGENE NOWLAND.

Paris, June 24, 1919.

Report of Biennial Convention Inspiration to Music Clubs

To the Editor of MUSICAL AMERICA:

I want to thank MUSICAL AMERICA and A. Walter Kramer for the splendid report of the Federation of Musical Clubs at the biennial in Peterborough. It was so inspiring that it makes us all better Americans; every musical club will fill its responsibility in promoting our own national music.

Those of us who could not attend have been made familiar with each day's proceedings, and nearly feel we were there in person.

BIRDIE ATWOOD,
President Springfield Musical Club.
Springfield, Mo., July 16, 1919.

"Need Nourishment of Greatest of All Music"

To the Editor of MUSICAL AMERICA:

Your invitation to readers of MUSICAL AMERICA to give their opinions upon what to do with German music, now that the war is over, is timely. It is a subject upon which I myself have strong opinions.

While the war was on, I, like many other musicians, laid aside all German music. My reason was this: The abhorrence with which our nation viewed the Huns and their conduct in the war forced upon us the conviction that our foremost consideration must be the fostering in every conceivable manner the determination to defeat the enemy. Anything that would in the least tend to weaken that determination was to be avoided, for German propaganda was everywhere in our midst.

Now, it has always been conceded as a fact, and no conditions of war could change that fact, that the greatest composers the world has ever known have been German composers, and the greatest music in the world's possession is German music; therefore, to have kept this music before the public during the war would have been the most insidious form of German propaganda, tending to dissolve our hatred of the Hun in admiration and love of the music of his country—which was precisely what the German government wished.

But, heavens! it was a sacrifice; for in our musical life we need the nourishment

of that greatest of all music. Now, though, there is no longer any need for this sacrifice; so, by all means let us again give the public and our students the music of the great German composers. Not that all German music is good; much of it is bad; and as for the music of the living Germans, it is mostly worthless. But the world has not yet found substitutes for the immortals of that nation.

FERDINAND DUNKLEY.

Tacoma, Wash., July 17, 1919.

A Frank Statement by a Prominent Italian Editor

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA is one of the staunchest advocates of nationalism in music in this country. This is my impression as a reader of your magazine for the last ten years.

As a colleague in journalism and an amateur in music criticism I have not always shared your views, specially when not in sympathy with Italian musical activities. But, unreservedly, I agree with you in your efforts to help the development of music in this country, in every branch.

I agree with you that we do not absolutely need to send our students abroad in order to have them become great players, composers or singers. We have here a great many good teachers and, more important, a vast number of intelligent students. But, alas, when our students, specially those of singing schools, are ready to start their careers, there is no opportunity at all—except in some extraordinary cases.

And this, for example, is the case with my daughter who, born in California, and always living here, after six years of study in New York, has been obliged to go to Italy for her operatic debut. Her case is the case of hundreds of American girls with good voices ready to make their debuts. It happens because here, in a country of 105,000,000 inhabitants, there are only three operatic organizations: The Metropolitan, the Chicago and the San Carlo Opera companies!

Italy, France, Germany, Spain, Portugal have hundreds of opera houses. In Milan, Turin, Rome, Naples and many other Italian cities there are two, three and four theaters open at the same time to opera. There are operatic seasons in summer as well as in winter.

Here there is nothing of the kind and until every big city in the United States has a theater devoted every year to grand opera, this country will never become a musical nation in the broad sense of the word.

It is imperative for the government, for the municipalities and for the multi-millionaires of America to encourage operatic impresarios and subsidize them in order to put this country on the same level with Europe. This must be done for the sake of thousands of American students of both sexes who to-day are confronted with the insurmountable obstacle of not finding at home a decent place to play and sing.

GIOVANNI ALMAGIA,

Editor of *Il Cittadino*, New York, July 20, 1919.

The American Orchestra Player—A Protest

To the Editor of MUSICAL AMERICA:

I am a reader of your paper, and am writing in the belief that the attention of the American music-loving public should be called to the danger in a

threatened influx of foreign orchestral players into this country, now that the peace treaty has been signed.

In order to protect our own musicians, public sympathy should be roused, so as to make it evident beyond a shadow of doubt, to all conductors of orchestras, that American audiences demand that, whenever possible, only native talent should be employed.

As it is, unfortunately, only too many of the conductors of our best known symphonic orchestras have displayed already in the past an ungrounded predilection for foreign players, and with a big supply of these on hand, conditions for our own American orchestral musicians look anything but promising.

Here are two cases in point: In the one instance, a young American musician of my acquaintance, of first rank, who had played with the best symphonic orchestras in the country, prior to enlistment during the war, in the United States Navy, and who had been released from service some months ago, was recently approached by the manager of one of the best known symphony orchestras of New York, in connection with an opening as one of the first desk-men in the organization.

The conductor of this orchestra was touring France at the time, and, though negotiations were well under way with the manager, it was understood that the final engagement of this young musician was contingent merely on the return of the conductor. Meantime, however, a Frenchman, a player of a similar instrument, who had been touring the country this past year with the Conservatory Orchestra of Paris, but had shrewdly decided to remain in this country (probably because he had already gotten wind of the opening in question), quietly made application to the conductor of the orchestra, had himself meantime hurriedly enrolled, without any delay whatsoever, as member of the Musical Union (under the lax laws now prevailing), and this highly desirable position, for which the American boy had been aiming and studying for years, has been filled, at practically a moment's notice, by the Frenchman, a resident—or rather, a tourist—in this country, of some six or nine months.

It was absolutely not a case of greater ability on the part of the Frenchman.

[Continued on page 35]

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 34]

On the contrary, as previously stated, the American player ranks very high in his profession, and in certain technical respects, is superior, in musicianship, to the Frenchman. It was the glamor and the prestige, however, that are at present attached to anything "French"—the furor of the moment for that nation, that seemingly outweighed in the mind of the conductor all loyal considerations of justice and duty to the American boy who had just done his bit for his country (helped along, of course, by the fact that the Frenchman had the additional attraction of being willing to play at a much lower figure than seemed right to the American.)

The other instance of a foreigner stepping into the American's shoes and dispossessing him of his job is furnished by the same orchestra and the same conductor.

At the outbreak of the war a musician of several years' standing in the organization, and who had always given satisfactory service, enlisted, similarly, "to do his bit" for his country. The conductor at once installed a Frenchman in the vacant place. After the cessation of hostilities, when this American musician was honorably released from service, he assumed, naturally, that he would be reinstated in his former orchestral position; but he has been sadly disappointed. The Frenchman, not one whit better a musician, is snugly ensconced in the job that the American had had to leave at his country's call, and the latter, to his bitter chagrin, must look elsewhere for an opening.

Is not this manifestly, disgracefully unjust?

Should not the practice of reinstating in their former positions those boys who have seen service hold good for the musician as well as for the working man?

The slogan, "Your jobs back, when you've done your bit," the justice and cheery promise of which meant so much always to our boys while in the service, seems, indeed, judging from his actions, to have fallen on deaf ears, where this conductor is concerned. This could be understood and excused, perhaps, if there were no local men of equal ability to his imported products. But, on the contrary, at this stage of the development of American music, we have plenty of talented American musicians, of first rank, who can fill, absolutely satisfactorily, positions in the best of symphonic orchestras.

To add to the irony of the situation, this conductor has been touring France, as stated, with the ostensible purpose of "getting our American bands, over there, into better shape," and of course he has been receiving, on all sides, highest tributes from his countrymen, for this apparently patriotic and laudable accomplishment.

Returned musicians from the A. E. F., however, are unanimous in reporting that, while touring the country, he was everywhere urging French musicians to migrate to the United States—a proceeding which cannot help but seem totally at variance with this much-heralded "patriotism," for it can have no other result possible, indeed, than to produce a surplus of players over here, to under-bid, discourage and embitter our own musicians.

What encouragement is there for the American musician to study and perfect himself, in the face of such unjust and hopeless conditions? The minute a foreign orchestral player deigns to put his

nose into this country, he is immediately acclaimed as a "genius," and the choicest positions are his to choose, while, to our able American musicians (incidentally, taxpayers, to boot), are allotted at best the minor positions, less remunerative, and less satisfying to the man who truly cares for his art.

When the Italian symphony orchestra tours this country next season it can be anticipated that perhaps half of their number will be induced to stay here, for our so-called "American orchestras." The conductor above alluded to is, by the way, arranging for a tour through France for next spring, with his "American" orchestra, which is already almost three-fourths filled with foreigners, particularly Frenchmen—perhaps by that time it will have a contingent from the Italian symphony, also, making its "Americanism" yet more striking. It is to laugh!

In short, Mr. Editor, I think it is time that all far-sighted American musicians, and the American music-loving public that believes in "America First," should get wise to itself, and denounce such proceedings.

Our policy at the present time, to any chance foreigner that cares to pick for himself the best orchestral positions that this country has to offer, is absolutely non-protective.

Through an exaggerated sense of democracy (or perhaps only through inertia) we are wronging our own, and conditions as demonstrated in the orchestra cited above are true to a more or less startling degree all over the country, in all orchestras.

To sum up the situation—our American musicians must be protected. If the conductor, as has been proved, cannot be relied on to be faithful to his countrymen, we must protect each other to show our spirit and our loyalty.

H. M. ABBOTT.

Philadelphia, Pa., July 14, 1919.

Mr. Dunn's Critic Replies

To the Editor of MUSICAL AMERICA:

In a recent issue of MUSICAL AMERICA, Mr. James P. Dunn asserts his belief that I do not give the truth a square deal. This belief appears to be based on several newspaper notices, all reporting a favorable reception in Newark of Mr. Dunn's little intermezzo.

Now Mr. Dunn knows very well that we do not arrive at the truth by the citation of numbers. But, even if we did, Mr. Dunn knows just as well that he proves nothing by flaunting before me the euphemisms of a kindly-disposed press. However, let us waive both these points and consider what Mr. Dunn submits as "the disinterested testimony of the other reviewers of the work."

First, the extract from the *Hudson Observer*, a Hoboken paper. (Let it be understood that nothing I say here is meant to discredit the *Observer*, members of whose staff treated me very courteously when I called at the Hoboken office.) The article from which Mr. Dunn quotes is not a review of the Newark festival at all. It is quite frankly a story in praise of Mr. James P. Dunn, his achievements, his intermezzo and his opera. The paper does not employ a music critic, I was informed at its office. Certainly, then, the *Observer* would not send a reporter from Hoboken to Newark to review a musical performance. And most certainly no reporter, not even the greenest "cub," would ig-

nore the splendid triumph of Caruso, the culmination of the whole festival, and bring back only the story of Mr. James P. Dunn's little intermezzo. On the other hand, it is not considered unethical for a musician to send in, or to cause to be sent in, a short notice for publication concerning his performance on a certain occasion; and I think Mr. Dunn will not deny that it looks very much as if this is the correct explanation of the source of the articles under discussion. Only we do not usually quote such notices as "disinterested testimony" to prove another man an enemy of the truth.

I could go on with this analysis of Mr. Dunn's clippings, but let me rather state the things that happened at the performance of the intermezzo as I observed them myself. At the end of the piece there was mild applause from the audience of ten thousand. (Just how much of this was for Liszt's contribution of the first theme, I cannot say.) Suddenly I heard rather vigorous applause from a certain section of the chorus of six hundred. (It was from this same section that there arose, at one of the concerts, some applause for the gentlemen who moved the piano.) Looking up, I saw Mr. James P. Dunn on the stage—about five seconds after the end of the performance—bowing profusely. In response to these acknowledgments, the audience applauded politely. Then the composer descended; but, appearing again, he bowed more profusely than before, and again he drew courteous plaudits from the audience. This was the "enthusiastic" reception given Mr. James P. Dunn's little intermezzo. And yet Mr. Dunn grows eloquent with bristling epithets because, in my review, I said nothing about the reception of his piece. He has finally forced me to tell what I observed. Is he satisfied now?

Respectfully yours,

PHILIP GORDON.

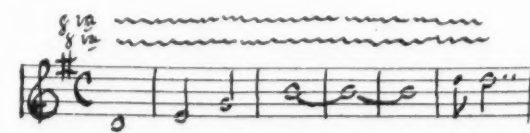
Newark, N. J., July 19, 1919.

On Plagiarism and Canaries

To the Editor of MUSICAL AMERICA:

We have a canary in our house. Although he is well on in years, he sings with all the youthful abandon of former times. I can sit for hours at a stretch, listening to the flute-like tones that throb through his yellow-trimmed collar and pour out from his old tarnished beak.

One melody he sings haunts me frantically. For days I have ciphered it out carefully, assiduously, until at last the melody appears thus:



which, by the way, reminds me:

A very enterprising young American, who evidently seems otherwise fond of good music, recently published a popular song, whose sentiment is far above the average piffle of the everyday "rag." Although the song has been out quite a while, it still retains its early beauty.

The reason for this, every least bit musically inclined person knows. The melody (whisper this *pianissimo*) is a direct "steal" from the middle movement of Chopin's *Fantasia Impromptu* in C sharp minor. To say the young man plagiarized would be to pay a greater courtesy than deserved.

I remember when the song first became popular, everyone I knew—musically-informed, of course—tried to place this melody that haunted their dreams. Several angry disputes arose over this undeserving cause. Some insisted that it came from Liszt's "something or other," and others wanted to credit poor old Tchaikovsky.

However, having perspired freely over the intricacies of the Chopin *Fantasia* in my younger days, I sat back until my opinion was asked, whereupon demonstrating in some wise, my correct source of proof.

All of which brings us back to the song of the canary in our house. All I want to know is: Did Chopin have a canary in his house. MRS. NIEL FRUTKOW.
Chicago, July 24, 1919.

Says N. Y. State Teachers' Association Is "Pedagogued to Death"

To the Editor of MUSICAL AMERICA:

You ask in an editorial "What is wrong with the New York State Music Teachers' Association?"

Having been a member of that Association when living in Rochester, N. Y., some twenty-six years ago, and enjoyed many of its meetings since, naturally I incline to think that there is still a field in New York and other States for an Association of the type for which the N. Y. S. M. T. A. stood for so many years. Our friends in the profession in England and Canada are prone to "pass examinations," and very insistent when a "degree" has been obtained that the proper alphabetical appendix shall always appear after the proper name in print.

But we Americans have not so far taken kindly to that sort of thing. And there is with some of us the knowledge that many there be who pass examinations who are among the most unmusical of singers, players, composers. A properly prepared and conducted examination has a certain value in determining the examinee's possession of a kind of knowledge of music and of a certain skill in performance.

So far, so good. The unprotected parent or guardian, seeking a music teacher for a child, would no doubt be somewhat better off for that, whether the candidate were advantaged or not. But even then, how is aforesaid parent to be sure that the examined, certificated, alphabetically appended music teacher really knows how to teach singing; has a keen ear for tone-quality; knows from the quality of the tone what is the difficulty, if any, and what the remedy; has the gift for developing the vocal resources of the pupil, understands that each pupil presents in some ways a different problem from every other pupil, and that means must be adapted to varying needs in order to get the best results? By their fruits ye shall know them.

Better than any certificate resulting from examinations as a proof of ability to teach singing is the verdict obtained from a common sense investigation of the record of a teacher of singing. If he or she has, for a series of years, been working in one community, taking the run of just average voices, and causing a majority of students to come to sing with uniformly musical tone-quality, musical intelligence, and at least some degree of power of expression; none of the pupils showing, after a reasonable amount of instruction, coarse, metallic, unmusical tones, with a tendency to shriek or bawl on the higher pitches, the verdict must be in favor of the teacher as a capable instructor. Sometimes one naturally good voice "makes" the reputation of a teacher who has had very little indeed to do with the excellence of the student's singing. Sometimes a comparatively unknown but capable teacher works for three or four years with a pupil, only to have another teacher "steal" the pupil, or the pupil go to another teacher or one of the many so-called "coaches" for "finishing" (too often a "finish" indeed), with the result that the last teacher who has had practically nothing to do with the development and training of the voice, claims and gets all the credit for the good work done by the singer. And the parent or guardian is fooled again.

Looks to me as though the N. Y. S. M. T. A. were being pedagogued to death.

By the way, did the ladies and gentlemen who carried through the new order of things for that Association themselves take the examinations they now offer to all?

Of course we understand that no one is obliged to take the examinations offered. But passing these examinations could do no one any harm. So why not all do it?

FREDERICK W. WODELL.

Boston, July 22, 1919.

Mme. Niessen-Stone Visits New York

Mme. Niessen-Stone, the New York vocal teacher and singer, spent a day in town last week on her way to Halifax, where she went to meet her son, Sub-Lieutenant P. W. Stone, R. N., who is coming from England on a two months' leave of absence. Young Stone has been in the English navy through the entire war.

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Hollander Conducts Stadium Orchestra as a Guest

Dirk Fock Escorts Players Through Some Weird Gyration in the "Pathetic" Symphony—A Rare Demonstration of Gesticulative Energy—Night of Belgian Music—Advent of a Coloratura Soprano of Fine Calibre in the Person of Della Baker

THE Stadium Orchestra submitted itself on Wednesday evening of last week to the leadership of another "guest," a certain Hollander called Dirk Fock. Fock, it appears, has been in America the whole of two months, the primrose path meanwhile unbarred to his tread. His father occupied a high governmental position in Holland, which enabled the young man to enter our hospitable confines laden with credentials of a persuasive order. Once here he fell into the ministering hands of the millionairesses who recently "discovered" Edgar Varese and whose solicitude afforded that gentleman a memorable opportunity to operate his talents in one consecutive Carnegie Hall concert. Nothing daunted by the speedy evaporation of the latter, these beneficent ladies found a way for a swift and seasonable exploitation of Fock in the Stadium entertainments.

They say that Fock cherishes ambitions of a more permanent post in this vicinity, and has set his heart on a rather well-known local orchestra. (Puzzle: Guess which.) His conducting pleased some small Scandinavian towns, and reports circulated about the Stadium last week that Mengelberg claimed never to have heard the "Pathetic" Symphony done as Fock did it. This symphony was the largest offering on the program at the concert under consideration, and the present reviewer agrees unstintingly with Mengelberg. Such a performance was probably never heard in this city before. In addition, the overtures to the "Merry Wives of Windsor" and the "Meistersinger" and Chabrier's "España" came in for treatment no less wild and wonderful.

The newcomer must have charmed those who believe greatness in a conductor proportionate to lavishness of physical movement. He worked himself into a fine frenzy of gesticulation. With all the persuasiveness of mobile arms, hands, fingers, knees and head he commanded, implored, exhorted. In especial he bestowed his hortatory attentions upon the players of brass instruments, who accommodated him with much desperate blowing. He indicated minor entrances and invoked *sforzandos* with an amount of bodily insistence that left no doubt of the aggressiveness of his intentions. Everyone knew what he wanted and how much he wanted it.

Mr. Fock is addicted to "readings." He turns the work inside out in the grimmest interests of "originality." He accents and emphasizes with a kind of apocalyptic fury. He spends the force of a supreme climax on the projection of the merest subsidiary voice. The kind of *rubato* affected by unseasoned piano students obsesses him. He plunged into an orgy of exaggerated tempi and contrasts in the Tchaikovsky and Wagner music that gave the compositions the character of grisly perversions.

Two rehearsals were granted Mr. Fock in which to prepare this egregious exhibition (Mr. Volpe has to be content with one of modest duration), but the orchestra, though cheerfully disposed to follow the visitor into whatsoever strange places he wished to take them, sounded ill. The audience was very large—glad

apparently to take advantage of the first pleasant evening in days—and applauded the guest dutifully, while his friends and supporters added their cheers and bravos to the clamor.

The soloist was Alma Clayburgh, soprano, who sang the air from Debussy's "Enfant Prodigue" and several encores. She displayed a voice of real purity and charm, but one that should be capable of even firmer body and substance when cured of some of its present breathiness. H. F. P.

Belgian Night

Given indoors because of the weather, the Stadium concert on Monday evening, July 21, was dedicated to the music of Belgium and France. Belgian guests of honor sat on the platform and speeches were delivered during the intermission, while the "Brabançonne" was twice played. The program offered Massenet's "Phédre" Overture, three Belgian folk-song arrangements by De Greef, the last movement of the Franck Symphony, a superb "Fantasie sur deux airs Angevins" by the gifted Lekeu, and Saint-Saëns's "Orient and Occident."

Philip Gordon, the noted pianist, played Saint-Saëns's G Minor Concerto with great dash and a considerable show of velocity and power. Loudly applauded, he played, in addition, Rachmaninoff's G Minor Prelude and Liszt's "Campanella." A later soloist was Barbara Maurel. Almost inaudible in Bemberg's "Jeanne D'Arc" air because badly placed in respect to the orchestra, she redeemed herself in the "Carmen" Habanera, in which her very beautiful voice sounded to advantage. H. F. P.

Della Baker Furnishes Pleasant Surprise

A large audience on July 24 greeted Mr. Volpe and the soloist, Della Baker, a "dark horse" to the New York public. Beginning with the Tchaikovsky Symphony No. 5, Mr. Volpe directed with spirit. Much of the lighter structure of the work was lost in the open air, especially in the *fugato* passage in the last movement, and there were times when the wind, particularly the brass choir, were over-prominent. On the whole, however, the symphony was well given, and the horn passage in the second movement was exceedingly effective.

The Leonore Overture No. 3, which followed, made a good contrast and the trumpet calls, sounded from the rear corner of the Stadium, made a much more telling effect than is ever achieved in a theater or concert room. The Nocturne and Scherzo from Mendelssohn's "Midsummer Night's Dream" were fairly well done, and the French horn, except for some rather bad phrasing, equaled the effective work done by him in the Tchaikovsky. The boisterous Glazounov "Valse de Concert" brought the program to a close.

Miss Baker's singing of the "Mad Scene" from "Lucia" was in the nature of a surprise, for singers of her calibre do not usually burst upon us unheralded. Her voice is of considerable volume and, in the middle and lower register, of a quality so lovely and velvety as to be almost like one of those mythical "beautiful natural voices" so often heard of but so seldom heard. In her higher register there was a tendency toward lack of head-resonance and she appeared to sing with sheer muscle, resulting in a lack of the freedom so charming in her other registers. Her staccati were crisp and her trill fair. As an encore she sang Handel's "Lo, Here the Gentle Lark," and again did superlatively good work. The audience was so insistent in its demand for an encore that Miss Baker finally repeated the second part of the aria. It is safe to predict a real career for this singer because her voice and style are of a kind which is unhappily too rare. J. A. H.

Opera Night

Friday night, July 25, was Opera Night, and Conductor Volpe arranged a comprehensive program, which included works by seven composers of five different nationalities, the incidental music to Daudet's play, "L'Arlésienne," being

the only number not strictly operatic. The overture to Smetana's "Bartered Bride," which opened the program, was not effective, as much of the beauty of the composition depends upon the strings which do not register well in the open air. The "Trovatore" Fantaisie which followed evoked much applause.

Idelle Patterson was then heard in the aria from Act I of "Traviata." She sang it exceedingly well and earned an encore, for which she gave "Charmant Oiseau" from "La Perle de Brésil," repeating her excellent coloratura work and negotiating the altitudinous reaches of the cadenza with the utmost facility. Again encored, she sang to piano accompaniment a trivial song in English whose only claim to distinction was the clean enunciation of the singer which made every word distinct. The ballet from "Gioconda" brought to a close the first part of the program and was very well given.

Part II began with the Prelude to "Parsifal," which was followed by the "Arlésienne Suite," both of which were much applauded. Betsy Lane Shepherd, the second of the soloists, was heard in "Il est doux" from "Hérodiade," in which the orchestra rather overpowered her. As encore she offered a vocal arrangement of Tchaikovsky's "Serenade," a questionable selection in view of the large amount of actual vocal music one might draw from for an encore. The Malaguena from Moszkowski's "Boabdil" closed the program. J. A. H.

"Popular Night"

Threatening weather at 8 o'clock on Saturday evening, July 26, placed the evening's concert in the Great Hall of the City College instead of out in the open Stadium. It was "Popular Night," according to the program; it was also one of the hottest nights we can remember when it has been our duty to listen to a concert indoors. The audience was so large that many were turned away, the capacity of the hall being taxed to the limit.

There were two soloists, Greta Masson, soprano, and Max Rosen, violinist. Mr. Volpe had a long program and deserves praise for carrying it through to the end, in spite of the terrible heat. Litolf's old "Robespierre" Overture was the first item, after which Rimsky's "Scheherazade" was given, on the whole, a good reading. We like the first movement much slower, so that its themes can have full play; in fact, the entire suite suffered from a certain acceleration of tempi, which, however, one was quite willing to forgive in such weather. Mr. Volpe had a fine reception after the suite, which he shared with Ilya Schkolnik, the orchestra's admired concertmaster, who played the big solo violin part with lovely tone and technical facility. The other orchestral numbers were the Andante Cantabile, Op. 11, from Tchaikovsky's String Quartet in D, a very undistinguished orchestral setting of the Russian folksong "Ai ouchnem," which was repeated, the "Rienzi" Overture and Waldteufel's waltz, "Tout Paris."

Mr. Rosen played the Saint-Saëns B Minor Concerto, for which he received the heartiest kind of applause. It was not a night for players of stringed instruments, and one noticed that the gifted young violinist was ill at ease more than once in the concerto, owing to his strings and fingerboard being moist from the atmosphere. Yet he played with dash, with good feeling (one could not expect too much in such weather), and displayed that easy technique which was noted in his performance when he first appeared here. As an encore he added the Dvorak Slavonic Dance in E Minor as set for concert performance by Fritz Kreisler. That famous coloratura piece, the "Shadow Dance" from Meyerbeer's "Dinorah," was Miss Masson's offering. Taxing as it is, hackneyed as it may be, it is always a "sure-fire" morsel for the dear public. And so it was once again. She sang it with fine attention to detail, with great charm, with unimpeachable musical style. And her high D flat at the close was right on the key, which cannot be related of the performances of this air by several coloratura sopranos. The audience gave her several rounds of applause and she responded with "The Last Rose of Summer," in which she had a fine opportunity to reveal the unusually beautiful quality of her voice.

A claque was not needed to rouse the audience at this concert, hot as the

evening was. Yet the leader of the palm beaters who officiate at our august Metropolitan made himself very conspicuous again. Is this necessary? We protested against it last summer, and we shall continue to do so, until the evil is remedied. In the opera house it is bad enough, it should not be permitted to become a custom in our concert halls, summer or winter. A. W. K.

Mme. Stanley Appears as Soloist

There was a big audience on Sunday evening, July 27, when Helen Stanley, the noted soprano, and Edgar Schofield, baritone, recently returned from service in the U. S. Navy, were the soloists. It was "Miscellaneous Night," and the program proved interesting. Mr. Volpe and his men gave attractive readings of Wagner's "Flying Dutchman" Overture, Iugini's "Ballet Egyptien," Tchaikovsky's "Marche Slave," Massenet's "Scènes Napolitaines," the Intermezzo and Barcarolle from Offenbach's "Tales of Hoffmann" and Schubert's popular "March Militaire." The audience gave the admired conductor ample proof of its appreciation of his efforts.

Mme. Stanley, in her best voice, made two appearances on the program, singing first *Lia's* aria from Debussy's "L'Enfant Prodigue" and then the *Micaëla* aria from Bizet's "Carmen." Her lovely voice, finished art and charming presence all combined to win her an ovation, and she was compelled to add encores, singing Ronald's "Down in the Forest" and di Nigero's "My Love Is a Muleteer." Her success with the audience was complete. For Mr. Schofield, there was the aria, "O, Tu Palermo," from Verdi's "Sicilian Vespers," and in it he scored heavily. His voice is excellent and he uses it with artistic understanding; he was also obliged to add an encore to satisfy his hearers.

MAY OLIVE ARNOLD SCORES

Young Pianist, Pupil of Leslie Hodgson, Appears in Recital

May Olive Arnold, an unusually talented artist-pupil of Leslie Hodgson, the New York pianist, gave a recital last week at the American Institute of Applied Music. Miss Arnold gave evidence of her splendid talent and training in three Chopin Preludes and the G Major Nocturne, Op. 37, No. 2, and the Rachmaninoff Humoresque.

As her chief offering, Miss Arnold offered Schytte's Concerto, Op. 28, playing the *Allegro* movement with Mr. Hodgson. Miss Arnold's excellent performance aroused considerable comment. It is expected that Miss Arnold will make her formal debut in New York the season after next.

New York Will Be First to Hear Pontifical Singers

A selected choir of seventy singers from the pontifical school of higher sacred music in Rome will open a tour of the United States, beginning in this city, in the first week of September. The concerts will be under the personal direction of Monsignor Casimiri, canon of St. John Lateran, and the singers will be picked from the choirs of the Sistine chapel, St. Peter's Basilica, St. John Lateran, and the pontifical school. It is the first time in more than 1600 years that singers from those choirs have been granted permission to leave their own environment, and special authorization by the Pope was necessary. James Slevin, president of the St. Gregory Society of New York, will direct the tour.

Concert in Lancaster Prison Grounds

LANCASTER, PA., July 26.—More than a thousand persons attended the band concert and sing in the grounds of the Lancaster County Prison last night. This was the first of a series of musical events to be given by the Lancaster Recreation and Playground Association. The community singing was under the leadership of William H. Trost. Numbers were played by the Iroquois Band.

Amparito Farrar was scheduled to give her third annual recital at Aeolian Hall, New York, on Oct. 24. Her managers announce that this recital will be deferred until January, because of the midwestern tour of thirty concerts which has just been booked for the soprano.

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Vladimir Resnikoff, Subtle Interpreter of Russia's Unfamiliar Musical Strata

How Moussorgsky Sounds as Interpreted by Russian Tenor—
Restraint, a Keynote of His Art—Helping to Change the
American Idea of Russia

By DOROTHY J. TEALL

SO far from representing a time of idleness for the concert artist, summer is chiefly valuable for the opportunity it affords for research in the lesser known treasures of his art. Even in prima donnas' own accounts of their July and August doings, study nowadays takes a place of prime importance.

It is a study of Moussorgsky's songs which bids fair to rival commoner pastimes with the singers this summer. The familiar German pillars of the repertoire have not yet been restored to their old position of security, and while the effect of this condition may happily be seen in the turning of more than usual attention toward the work of native composers to that of the new-flowering British school, and also, of course, to the now intellectually gelatinous, now passion-quivering effusions of the Frenchmen, the chief consequence is doubtless an excess of interest in the modern Russians' outpourings. With a Prokofieff to titillate the ear with his bright-hued impressionism and a Rachmaninoff to keep us in mind of the true stature of the Russian school's genius, what wonder is it that this should have come to pass, even supposing that the Russians do not hold the corner on the day's musical greatness which closer and closer observation tempts one to credit them with? In all this great school, no other composer stands out with the same authority as an interpreter—or should one say portrayer—of the national character, as does Moussorgsky.

In the "Nursery Songs," which average singers most frequently present, the average style, if animated by wit, fills the bill well enough. But it leaves out the salt of national savor. If the lack of that savor is felt here, how much more conscious of it shall we not be when the other cycles which are the backbone of Moussorgsky's work in the field of song, "Death Dances" and "Where No Sun Shines," are more often drawn on?

There is just one singer before the public now who interprets the greater Moussorgsky in a thoroughly satisfying manner—not always a pleasant manner, but always a manner that commands confidence. That singer is Vladimir Resnikoff. Would-be Moussorgsky interpreters could learn much from a study of this baritone's methods. "The Idiot's Love Song," "Ballad," "The Tease," "The Peep-show," "Tears," "The Minstrel's Vocation," "The Seminarist," "The Classicist," and a "Cradle Song" have all figured on typical programs of his in New York this season, and for each of these songs he has wrought an interpretive guise which seems the only right and authoritative one.

In looking over the scores of the Moussorgsky songs, one cannot help noticing that their dramatic intensity frequently comes to a head in dialogue through which inarticulate cries are scattered. The temptation of the academic singer is to sing the syllable indicated for such a cry to the actual note or notes written for it. Mr. Resnikoff makes these songs things of new and pulsing vitality by treating them in a more plastic, dramatic fashion. He often seems to be speaking rather than singing as he delivers them, and the cries are actually cries, not a mawkish amateur's pale copies of life.

Restraint Keynote of His Art

Were he less truly an artist than he is Mr. Resnikoff's dramatic methods might have disastrous results. But whereas a single hearing might leave one with the impression that his work is the fruit of the moment's inspiration, longer acquaintance leads to the realization that restraint is a factor of prime importance in the equation of his art. Conversation with Mr. Resnikoff, and more particularly with friends of his who are familiar with his ways of work—a matter of which friends of artists are often more competent to speak than the artists themselves—has confirmed the writer in the belief that Mr. Resnikoff's interpretations derive their air of spontaneity from long and painstaking labor. A song, it appears, presents itself to him even from the first in the form in which he finally

reproduces it. He knows from the first what he will do with it, but it is not always at second or third or even fourth trial that he surmounts the obstacle of the How.

As he sings it, "The Tease" becomes an uncannily real reproduction of a scene between the village bad boy and an old woman. The child "satirically compli-



—Photo by Charlotte Fairchild.

Vladimir Resnikoff, Russian Baritone

ments her on her age, her feebleness and ugliness, her crooked back, crippled hands and feet, the one tooth in her mouth and the three hairs and a half on her head, drawing stinging contrasts between her and the pretty, giggling young girls behind her who come from the woods carrying baskets filled with berries, while hers, though she has been at greater pains to fill it, is empty. From time to time she interrupts him by striking him with her cane, and in the end succeeds in driving him off. You hear her, in Mr. Resnikoff's interpretation, breaking into that hysteric laughter of the aged which is half compounded of tears. Jarring as this stroke is with the terrible force of its reality, it is yet a stroke entirely within the frame of the picture.

That his dramatic method proves quite the opposite of damaging is due to something else besides Mr. Resnikoff's artistry. That something is the highly dramatic, because highly human, character of the material he presents. Moussorgsky's music strikes root in the soil of Russian folk-song, and Russian folk-song is great because it in turn strikes root in the soil of universal human nature. It is "far nearer the primitive than the popular music of Italy, Scotland or Germany," says a writer on the subject of Slavic folk-song in the encyclopedic "Art of music."

"Many of the loveliest tunes are mere snatches of melody. The more highly organized tunes are frequently irregular and crude. The scales are usually distinctive, and the tonic is inclined to be very movable, if not entirely absent. The minor, of course, predominates, as in all primitive music. It is used with the utmost distinction, showing how utterly Russian life (except in the highest classes) has for centuries been isolated from the influence of Western Europe. The common impression, because of this predominance of the minor, is that Russian songs are all 'sad' or 'moody.' This is not just, for the minor, which is an expressive means with us, is nothing more than a convention in Russian folk-music. It is the material out of which the music is made. It can be manipulated to express almost any emotion which the singer can feel. Hence the notion that the range of Russian folk-songs is narrow is quite false. They have a remarkably wide range, from the deepest gloom, through the tenderest senti-

mentality, to the fiercest exhilaration of physical life. The irregularity of the melodies, too, is not necessarily a sign of crudeness, but often an instrument of the highest expressive potency. . . . The irregularity of meter in Moussorgsky's songs, the barbarity of some of Borodine and Rachmaninoff, are the direct outcome of these composers' studies in folk-song."

Though he does not care to be known primarily as an exponent of folk-songs, Mr. Resnikoff's work in this field is not only unique in itself but is so important in its relation to the whole question of the American public's knowledge of and attitude toward Russian music and indeed the Russian nature in general, that it must be given a word of special emphasis. The first sixteen years of his life were spent in Russia, and consequently his repertoire of Russian folk-songs is exceedingly rich. In the absence of good collections, at any rate of collections accessible to English-speaking students, his offerings of this sort are worth their weight in gold. Some of them he has dressed up in art garments through the addition of accompaniments.

To those who have heard Mr. Resnikoff's folk-songs, there is no surprise in the story an all-Russian audience for which he once sang them. If he had been the *Pied Piper of Hamelin* he could not have exercised a more potent charm on the children who were there. One by one they rose from their seats and stole down to the platform. Hardened faces broke into smiles that reflected the children's pleasure, and finally, as Mr. Resnikoff sang a bewitching ditty of peasant merriment, a wizened little old woman ventured into the aisle, and stepping in time to the music, she too approached the platform and asked for more.

Such an experience could have befallen none but a truth-teller. The more illegible the political situation in Russia becomes, the more the necessity increases for a knowledge of the Russian people. Perfectly apart from the esthetic pleasure which a singer so gifted in beauty of voice and so expert in musicianship can give, Mr. Resnikoff's work has a tremendous message to deliver to those who have the ears to hear it. The most various, vital and original of modern music has been given us by Russia's composers. In Vladimir Resnikoff, New Yorkers possess an unparalleled interpreter not only of this music but of the too little known deeper musical strata which furnished the golden material for it.

Philip Bennyan with Bracale Opera Company in Venezuela

Philip Bennyan, the young baritone, is now on tour with the Bracale Opera Company and will return to the United States in November. The company has just been playing with great success in Porto Rico and left on July 21 for Venezuela. They will be active in that country until the end of August, then going to Panama and Peru. Mr. Bennyan has scored as *Marcello* in "Bohème," among other rôles.

The "Memorial Motet" for male voices, composed by Alexander Russell, the New York composer, and sung at the Princeton University Commencement this year, is now being published by G. Schirmer. The Singers Club of Cleveland, the Williams College Choir and the West Point Choir are among the well-known male choral societies which will produce it during the coming season.

Edna Eagan Vessella, formerly the wife of Oreste Vessella, the Atlantic City bandmaster, was married last week in Cincinnati to Thornton B. Barnes, a manufacturing chemist of New York. Mrs. Barnes is the daughter of Thomas P. Eagan of Cincinnati. Her marriage to Signor Vessella was annulled in 1910.

Adelaide Fischer, soprano, has been singing in her recent concerts "The Letter," by G. H. Federlein, in which she has scored a decided success.

Mme. Leginska has under consideration an offer to go into moving pictures.

ETHELYNDE SMITH IN RECITAL FOR JERSEY STATE UNIVERSITY



Ethelynde Smith, Soprano, and Howard D. McKinney, Director of Music at Rutgers College, Photographed at New Brunswick, N. J.

NEW BRUNSWICK, N. J., July 28.—A song recital was given by Ethelynde Smith, soprano, under the auspices of the Department of Music at the State University of New Jersey, on July 18. Miss Smith had the assistance of Howard D. McKinney, director of the Music Department at Rutgers College, who played her accompaniments. Mr. McKinney was also represented on the program in the group of children's songs, with the selection "De San' Man's Song" from Mr. McKinney's "Five Plantation Songs."

Miss Smith included in her program a group of songs of the Allied nations, the "One Fine Day" aria from "Madama Butterfly," modern French compositions by Coquard and Godard. There was also a group of songs by American composers, and the program ended with two war songs, Rudolph Ganz's "A Grave in France" and Fay Foster's "The Americans Come!"

The audience was enthusiastic in its reception of Miss Smith, and indicated unmistakably its appreciation of her efforts. This is the twentieth time that Miss Smith has given a complete recital program at colleges and universities within the past two seasons.

Among the interesting numbers which will be heard at Sascha Votichenko's next composition recital in the Fall is a minuet dedicated to Roshanara, the East Indian dancer who appeared at Mr. Votichenko's last recital of the season, which was entitled "Concert Intime de Musique Ancienne." "The Song of the Chain," a composition which was suggested to Votichenko by the plight of the Siberian prisoners, will also be played for the first time then.

Regina Hassler-Fox, contralto, has sung in her concerts during the past season Ernest R. Kroeger's "Garden Song" and "Pierrot," which she will also sing next season. She will also include in her repertoire Reddick's "Two Loves," Burnham's "The Cock Shall Crow" and Eastwood Lane's "The Little Fisherman."

Kate C. Booth, impresario, of Montgomery, Ala., and Lilly Gill, head of the piano department of the Montgomery College for girls, are chaperoning a party of Southern girls who are in New York attending the summer courses at Columbia University.

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BURLINGTON, VT.—Beatrice Nash, soprano, has come to Burlington with her mother, Mrs. Alice Nash, to coach during the summer with George L. Wilder.

PORTLAND, ORE.—Pacific University, Forest Grove, Ore., with a new faculty member from the East as director of the conservatory of music, is looking forward to more extended activities in that line the coming year.

CHARLES CITY, IOWA.—Prof. B. W. Merrill, who has been at the head of the orchestral department of the Iowa State Teachers' College, Cedar Falls, for sixteen years, has resigned to accept the position of head of the music school at the State University at Bloomington, Ind.

PORTLAND, ORE.—An enjoyable musical evening was spent at the home of Mr. and Mrs. J. F. Fisher on the occasion of a birthday party July 15 in honor of Mrs. Fisher. Three of the guests were soldiers recently returned from overseas. Harry Reed was the vocal soloist and Mrs. Ella B. Jones was accompanist.

LEE, MASS.—At the Greenock Country Club a musicale was given on July 12, arranged by Ella J. Casey, Elizabeth, Marion and Katherine McCormick of Pittsfield gave numbers on violin, 'cello and harp; readings were given by Mabel Kelley of Great Barrington and vocal solos were the offering of Elizabeth McCormick.

BURLINGTON, VT.—W. W. Shaw, vocal teacher, of Philadelphia, is spending the summer here with his parents, Mr. and Mrs. E. P. Shaw. With Mrs. Shaw, who is also a talented singer, Mr. Shaw recently gave a charming program at the Sparhawk Sanitarium. R. L. Gale, also of Philadelphia, acted as accompanist.

CHARLES CITY, IOWA.—John L. Conrad, voice instructor at the school of music at Cornell College, Mt. Vernon, Iowa, is instructing the vocal classes of Lowell M. Welles at the Iowa State Teachers' College at Cedar Falls for six weeks while Prof. Welles is taking a Western trip. Prof. Conrad was a former vocal instructor at the State Teachers' College.

ROCKFORD, ILL.—Announcement is made of the marriage of Vera May Nalley, a prominent Rockford singer, to Edwin Alexander Rickson of Grand Rapids, Mich., which took place at Pullman. The bride has been contralto soloist at Court Street M. E. Church, an active member of the Mendelssohn Club, and has participated in many concerts in Rockford.

WICHITA, KAN.—Laura Smith gave an enjoyable piano recital at the residence of her teacher, Mrs. E. Higginson, on July 23. Her program included Sonata in C, Haydn; Andante and Minuet from Schubert's op. 78; "Scotch Poem," MacDowell; Nocturne in E flat, and Polonaise op. 40, No. 1, Chopin. The young pianist was assisted with two vocal groups, sung by Miss Paul.

NEW CASTLE, PA.—Sue Harvard of New York, soloist at the First Church of Christ, Scientist, and at Temple Beth-El, was in this city Saturday, the guest of her father, John Harvard of Lyndal Street, and attended the great gathering of Welsh people of Eastern Ohio and Western Pennsylvania held at Cascade Park. Miss Harvard is known as the "Welsh Nightingale." When her presence became known the crowd insisted that she sing, and she favored the assembly with three old favorites, "Annie Laurie," "Long, Long Ago" and "My Rosary," playing her own accompaniments.

ERIE, PA.—At the recent home-coming of the soldiers and sailors from Erie one of the features was the singing of a war song, composed for the occasion by Carrie Hulse Petrillo and sung by a chorus of several hundred school children, under the conductorship of Gertrude Sechrist-Reinke. H. B. Vincent directed the crowd in the singing of "America," assisted by the Moose Band, directed by William Ackerman.

ERIE, PA.—H. B. Vincent is now at Chautauqua, N. Y., filling the position of organist and assistant musical director. Angeline Gifford-Runser, teacher and choral director, has moved from Erie to Syracuse, N. Y. Marie Miller of the Salzedo harp ensemble, who has been visiting her parents in Erie, has left for Bar Harbor, Me., where she will spend a few weeks before returning to her work in New York.

SAN DIEGO, CAL.—The male chorus of the Y. M. C. A., under the direction of Wallace Moody, gave a concert in the First Methodist Church July 9. This is a new organization, which is doing splendid work. The chorus was assisted by Mrs. Arthur Ward, soprano, and Levina Lein, violinist. Miss Lein, artist-pupil of the San Diego Conservatory, gave a splendid violin recital at the San Diego Club house recently.

NEWARK, OHIO.—Julius Sturm, assistant conductor of the Detroit Symphony Orchestra, and Mrs. Sturm have gone to Conway, Mich., for the summer. Mrs. Joseph Sprague, MUSICAL AMERICA's correspondent at Newark, Ohio, has returned to her home after spending some months in New York at the Institute of Musical Art. Elizabeth Quale of New York, the teaching assistant of Harold Bauer, has gone to Seal Harbor for the summer.

BALTIMORE.—The second Twilight Recital given in connection with the Peabody Conservatory of Music and the Johns Hopkins summer schools took place July 20. Agnes Zimmish, organist, and Louise Schroeder, soprano, supplied an interesting program, a feature of which was the work of Harold D. Phillips, the head of the organ department of the Peabody Summer School, whose Sonata in D Minor for organ disclosed composition of a profound style.

ERIE, PA.—The Erie Conservatory of Music recently held its commencement exercises. Those who contributed to the program were Mrs. Margaret Burgess, Elizabeth Carew, J. A. Young, H. Randall, N. B. Veronean, Mary L. Wray, Jean Flipse, Frank Melquist and F. Liebel. Other student recitals have been given recently by pupils of Alice Sloan, Josephine Bonazzi Lytle, Lois Berst, Gertrude Delano, Marian Blanchard Allen and Blondina Berkenkamp.

NEW CASTLE, PA.—Reorganization of the department of music at Westminster College at New Wilmington has resulted in the selection of Julian R. Williams of this city as head of piano and organ music in that institution. He has been instructor in organ at the college since January of last year, and his work proved so satisfactory to the board that he has been given the broader field. His new work will begin with the opening of the fall term. Mr. Williams, who now is organist at Trinity Episcopal Church, has studied with Dr. Francis Hemmington, Charles John Haake, Peter Christian Lutkin and Konrad Kriedemann. Cer Neilson of New York has been secured to direct the music conservatory at Westminster for the coming term. He received his education in London and in Christiania at the University of Norway, studying later in Berlin and Italy.

ROCHESTER, N. Y.—Hans Ebell, the young Russian composer-pianist, is giving a series of recitals at Catherine Strong Hall this Summer. Mr. Ebell is teaching at the Institute of Music for the Summer, as he did two years ago. His first recital recently included the Etudes Symphoniques by Schumann, which were given a splendid interpretation. On July 24, at the second recital, Schumann's "Phantasie" formed the main portion of the program, and it was delightfully played.

YORK, PA.—Cash to the amount of \$657 has been placed in the treasury of the Associated Charities of York, and to the milk and ice fund of the Visiting Nurse Association, as the result of the efforts of Mrs. T. Edward Dromgold, teacher of voice, and seventy-five of her pupils and former pupils, who sang in what proved to be the most successful charity concert held here in years. The audience numbered about 1500, crowding to its capacity the Orpheum Theater, where the concert was given.

BURLINGTON, VT.—The Choral Club of the music school of the summer session at the University of Vermont was entertained by the Music and Dramatic Club at the Kappa Sigma fraternity house July 22. The program included piano numbers by Anne McLeary, Miss Wright and Louis Green, vocal numbers by Mrs. Ware, Hilda Degree and Miss Baraw, and readings by Claire Dudley Buck. Anne Woods McLeary of the summer school at the University of Vermont was invited to play the organ at the College Street Church recently.

BANGOR, ME.—Mary and Isabel Weston, violinist and accompanist respectively, of this city, who have been overseas entertaining the soldiers for the past six months, are now in Paris awaiting embarkation. Lieut. Leyland Whipple of the 76th Division, player of flute and horn in the Bangor Symphony Orchestra and Bangor Band, has returned to the city after a year of service overseas. Henry F. Drummond, oboist of the symphony orchestra and band, is spending the summer with Mrs. Drummond, the well-known contralto soloist, and their children, at Molasses Pond. The municipal concerts given by the Bangor Band, under Director Sprague, in the various parts of the city, are being well patronized.

DALLAS TO DEVELOP MUNICIPAL MUSIC

Mayor Appoints Music Commission—Will Form Civic Chorus—New Operatic Society Organized

DALLAS, TEX., July 29.—A music commission of seven members was recently appointed by Mayor Frank Wozencraft. At a meeting called by the Mayor on Tuesday the following officers were elected: Manning B. Shannon, chairman; Mrs. Sam J. McFarland, vice-chairman; Mrs. Frank H. Blankenship, secretary. Other members are Edward Titcher, Bismark Heyer and A. L. Harper. Its purpose is to aid existing organizations and managers and to foster and help develop musical interests. It plans to organize a big municipal chorus.

A new organization is the Dallas Operatic Society, under direction of Henri La Bonté.

Paul Van Katwijk was recently elected dean of music at Southern Methodist University.

During the summer months there is little doing in music as a rule, but this one is to be an exception, as the Boston Ideal Opera Company, Messrs. Moore and La Vall, managers, have engaged the Oak Cliff Casino and will play from four to eight weeks in repertoire. The operas announced are "Il Trovatore," "Bohemian Girl," "Fra Diavolo," "Cavalleria Rusticana," "Pinafore," etc.

A ripple of excitement occurred recently when the park board, which controls the rental of the Fair Park Coliseum, adopted a resolution demanding a fifteen per cent gross tax upon receipts as rental. Immediately protests were filed by Mrs. Wesley Porter Mason and Harriet Bacon MacDonald, Earle D. Beh-

YORK, PA.—The sixty-five members of the girls' orchestra and boys' band of the Tressler Orphans' Home, Loysville, Pa., played recently before a large audience in the York High School auditorium. The musicians played under the direction of Conductor Claude Maxwell Stauffer. The members of the two organizations were entertained over night at homes of members of Evangelical Lutheran congregations of this city. The Tressler Home is an institution of the Lutheran Church. On the evening previous the combined orchestra and band gave a concert in Spring Grove.

LAWRENCE, MASS.—Six thousand men, women and children, representing forty different nationalities, stood on Lawrence Common, July 24, and raised their voices in "The Star Spangled Banner." The incident was the thrilling climax of the first big open-air community sing to be staged under the auspices of the Community Welfare Council. This, the first big out-door musical event held here for some time, was under the direction of Albert E. Brown, community song leader for the Merrimack Valley section, and the special numbers were given by employees of the Arlington Mills. Instrumental numbers and accompaniments were furnished by the Arlington Mills Brass Band, made up entirely of workers in that textile establishment. It was largely a patriotic program, and Director Brown came in for many words of praise for the great enthusiasm which he inspired.

ROCKFORD, ILL.—Rockford College has engaged George Nelson Holt of Chicago, the voice teacher and a former Rockford man, as head of the voice department for the coming year. He will have an assistant, to be announced later, to have charge of the glee club, choruses and other musical organizations. Mrs. Laura Grant Short, for ten years teacher of the organ at the college, will be director of the music department. Mrs. George Nelson Holt will continue to teach piano and another member of the faculty on the piano staff will be Bess Leone Bradford, a pupil of Thel Burnham, Malvin Tree, Leschetizky, Rudolph Ganz and other teachers of note. The college will endeavor to secure Edward J. Freund, formerly on the faculty, for the coming year. He is returning from a year in France as a band leader. Blanche Sherman Merriman will give another series of interpretative recitals next year.

ends, and later by the Schubert Choral Club. A hearing was granted last Tuesday and, after an examination of statements showing receipts and expenditures by those who protested, it was decided by the park board that it would be impossible for these local managers to pay this sum. A new scale of prices was then decided upon.

Mrs. J. Roscoe Golden of Dallas has been added to the voice faculty, of which J. Wesley Hubbell is the head.

Dorothy Achenback of this city is again engaged as soloist (piano) with the St. Louis Symphony Orchestra, playing in St. Louis, Dec. 7.

MISS RINGO'S CONCERTS

New York Soprano Filling Numerous Engagements

Marguerite Ringo, the New York soprano, filled a number of engagements the latter part of June and July, the most important of which was her appearance as soloist with the New York Military Band, Edwin Franko Goldman, conductor, on July 4. Here she sang "The Americans Come!" by Fay Foster, and R. Huntington Woodman's "Love's in My Heart," being obliged to repeat the Woodman song. On July 17 she sang at the New York Globe concert, giving songs in English and Russian and the waltz song from Gounod's "Romeo and Juliet."

At Rockaway she appeared at the yacht club on July 30, and on the 31st gave a private recital in New York City. Her late June appearances included singing with the Four-Minute Men at Base Hospital No. 1, New York City, on June 24, and a recital at the Seymour School of Music, New York City, where she sang the aria "Depuis le jour," from "Louise," and English and French songs. She was received with great favor in all of these appearances.

To Democratize Art of Singing Is Aim of Frederick Haywood

New York Vocal Teacher, Author of "Universal Song," a Firm Believer in Class Voice Instruction—His Experience in Class Teaching—How the System Could Be Spread Into Our Public Schools

THIS is the day of community singing. America, having lost its artistic self-consciousness, has become vocal. All of this community singing is good for the soul, but much of it is very bad for the ear, and the great problem now facing us is to have America not only sing but sing correctly. A solution to this problem is being presented by Frederick Haywood, the New York vocal teacher.

Time was when correct singing was only for the chosen few. The secrets of the art were guarded with great care and doled out by teachers only to those who were able to pay the proper recompense. It is Mr. Haywood's aim to democratize good singing, and to this end, a short while ago, he published his book, "Universal Song." Not presented to reveal any new singing method, Mr. Haywood has aimed in his volume to give the fundamentals of correct singing in such a manner that they may be taught in classes, a thing which has been practically unattempted before in voice training. By enabling *bel canto* to be taught to groups instead of entirely to individuals this vocal teacher believes that more persons may profit by it and at far less expense.

"It has been a custom for many singing teachers," said Mr. Haywood in speaking of his work, "jealously to guard their vocal methods and surround them with mystery. All this seems to me unnecessary. Some teachers try to get results by making their pupils practise with bricks on their chests, others by just plain, simple methods. The end aimed at is the same: the freeing of the breathing and articulation organs. And if a teacher has his knowledge of the vocal method well in hand there is no reason why he can't teach the same rules to a class of twenty and get as good results as to teach them to an individual."

"I first got the idea for this work from my own experiences. Very often I got applicants with excellent voices whom I was unable to teach generally through sheer lack of time. So I experimented on class teaching, using the exact principles that I had applied to individual work. Then to continue the experiment, I organized the classes in the New York *Globe* Music Club. I gave a year of free training to classes of twenty a piece. The results were as gratifying as in any individual teaching I have had, in many cases far more so. The students taking the class work never failed to appear, no matter how far away they might have lived. They showed the utmost enthusiasm not only in their own work but in the work of the other members of the class. And this phase of



Frederick Haywood, New York Vocal Teacher and Author of "Universal Song"; Above, with Mrs. Haywood, a Well-Known Singer.

friendly competition is one of the finest sides of class work.

Need More Class Teaching

"Singing is one of the branches of art in which practically no attempts have been made to formulate a class method. And this is especially needed. In the schools of the country, for instance, a proper vocal method for class work is essential, and this is another side to which I would apply my 'Universal Song.' Certainly, pupils in high schools, and possibly in the higher grades of the

grammar schools, should be given the fundamentals of proper singing. By this I do not mean that these pupils should be trained with the idea of being professionals. Merely on the basis of love of art, good health and for the sake of better speech in America, it would pay us to adopt vocal work in the schools. Then, should a pupil wish to continue her work, she will have an idea of what is right in the matter of singing, and will not be fooled into believing some of our 'quack' teachers.

"Under the name of The Haywood Institute of Universal Song I am aiming in my work to standardize the art of *bel canto* much as the 'Progressive Series' is helping to standardize the teaching of piano. In doing so I have planned my work on plain undeniable facts of anatomy, and my experience in class work during the last three years has convinced me that this plan can lead to decided success.

"To this end I would like to organize a definite system for the spreading of the method, as I believe America needs to learn more of class methods in vocal study. I expect to have representatives and personally taught teachers in the different districts of the United States, and these pupils in turn will organize normal classes to teach other students. In this way a personal interpretation of my method may be given and I may be certain that there is no misrepresentation of the system at which I aim."

When Mr. Haywood's short book, "Universal Song," came out last year, it was hailed as one of the best attempts to face the question of class singing. Since then, gathering further experience from his work with the *Globe* classes, he is now preparing his second and third volumes. In the first book Mr. Haywood made an intensive outline for twenty lessons in vocal work, covering a year of study, and the successive volumes will deal with the second and third years.

Specially Designed for Teacher

The work is specially intended for the teacher, and in connection with it Mr. Haywood has prepared a "key" book, which he himself will interpret to teachers in his normal classes. The volumes also include examination questions, to be given every five lessons by the teacher.

Mr. Haywood's system also takes into consideration individual attention. "Most persons think that the individual suffers in class vocal work, but this is not the case," explained Mr. Haywood. "For instance, every fifth lesson in my course I have arranged for an examination covering not only questions of theory, but also giving each pupil an opportunity of singing songs and exercises which are designated. The results are sufficient evidence that the pupils are gaining as much from the combined efforts as they would from individual lessons."

That Mr. Haywood's method is gaining much favor is evident from some of the opinions of educators who have heard the work. Mr. Haywood has given the demonstrations of his method in Hartford, Conn., at the Eastern Music Teachers' Convention; New Haven, Conn.; Hatfield, Mass.; Pittsfield, Mass.; Glen Cove, N. Y.; Rutland, Vt.; New Brunswick, N. J., and many other cities. As a result, Mr. Haywood's method is to be adopted into the schools of several cities.

Rochester, N. Y., for instance, a city which has made distinct efforts in the line of music credits, is to include his work in the system. C. H. Miller, director of the public school music there, writes to Mr. Haywood to that effect.

The system will also reach the Antipodes, for Roland Foster, head of the voice department of the State Conservatorium in New South Wales, Australia, after seeing a demonstration of the work produced by Mr. Haywood's *Globe* class, endorsed the method highly and expected to make use of it in the Australian Conservatory. Educators in other parts of the country have also adopted it, and among our New York teachers, Dudley Buck expects to use the method in his work next season.

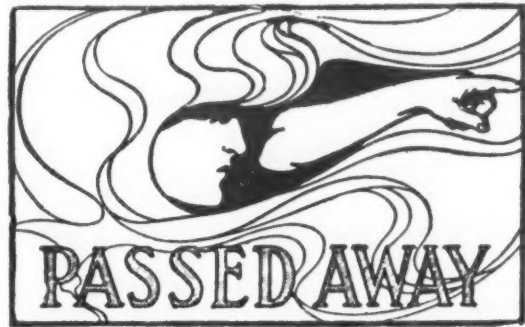
Contemplates Tour

In response to the thousands of letters which have come to him for information of his work, Mr. Haywood contemplates a possible tour next season, giving demonstrations of his system. These demonstrations have evoked much admiration wherever they have been given, for Mr. Haywood takes a class of children whom he has never seen and gives them the work of three lessons in forty-five minutes. The results of these have won many followers for his idea.

Certainly a system for the spreading of the art of good singing is a necessity, and a system which will democratize that art is still better. Offering nothing

unique in his proposed work, Mr. Haywood has nevertheless reduced his ideas to the simplest and sincerest form—and these two qualities, even in addition to the splendid results already attained by this teacher, promise much for the success of "Universal Song." F. G.

Mrs. Newbold Le Roy Edgar and Mrs. Charles S. Guggenheim, members of the executive committee of the New Symphony Orchestra, are at Gloucester, Mass., and West End, N. J., respectively, for the summer.



Marie Weldon

ROCKFORD, ILL., July 20.—Marie Weldon, an accomplished violinist and a teacher highly esteemed in the community, died July 19 at Rockford Hospital, after an illness of only a few days, following an operation for peritonitis. Miss Weldon was born in Rockford thirty-two years ago and was a graduate of Rockford High School. She studied violin under Herbert Butler and Guy Woodward at the American and Bush Temple Conservatories, Chicago. She had a large class of violin students, for whom she was an inspiration. She was prominent in affairs of the Mendelssohn Club, of which she had been a member for a number of years. Surviving her is her mother, Mrs. Margaret Weldon, also a member of the Mendelssohn Club. H. F.

Arlene Van H. Yates

DETROIT, MICH., July 23.—Arlene Van Houten Yates died on July 19, aged thirty years, at the home of her parents. Mrs. Yates was born in Schenectady, N. Y., and was active in that city's musical life. For a time, being the possessor of a fine contralto voice, she sang in a choir, and for the last few years she studied with Mrs. McKenzie Wood of Detroit. Edna Whirl, soprano, and Mrs. Joseph Mornington, contralto, fellow-students with Mrs. Yates, sang at the funeral on Tuesday, July 22. M. McD.

Eva M. E. Henderson

Eva May Edwards Henderson of Cypress Hills, N. Y., died on July 23, aged thirty-seven years. Mrs. Henderson was born in Coatesville, a daughter of the late William Edwards. She was prominent in the work of the Williams Avenue Congregational Church and sang in the choir.

Ramon Aquabella

SAN FRANCISCO, CAL., July 20.—Ramon Aquabella, pianist, teacher and composer, died here on June 28, aged sixty-four. Mr. Aquabella was a pianist of unusual merit and a convincing teacher as well. A number of his compositions have been recorded, including a Spanish Dance and many songs.

James S. Shugard

James Scully Shugard, a pianist who had been heard in New York in concert and at many charitable affairs, died on July 20 at his summer home in Belmar. Mr. Shugard had recently been engaged in entertaining for the Y. M. C. A. He was born in Newark, N. J.

Charles F. Killinyer

Charles Frederick Killinyer, a prominent musician of Wheeling, Va., died suddenly on July 17, aged sixty-nine. He was a charter member of the Aria Club of Wheeling and a member of the American Federation of Musicians.

Charles Boller

Charles Boller, widely known in musical circles, died on July 23, at his College Point, L. I., home, aged sixty-one years. He was born in College Point, had been an orchestra leader, and was a member of the American Federation of Musicians.

Dorothy R. Bachman

Dorothy Routh Bachman, a talented musician of Detroit, Mich., died recently. She was a contralto singer of merit and active in the Tuesday Musicales. M. McD.

"FRANCES NASH is a dashing virtuoso—she was much enjoyed by the audience, which is the test that artists rightly care most about." (Cleveland News, May 9, '19.)

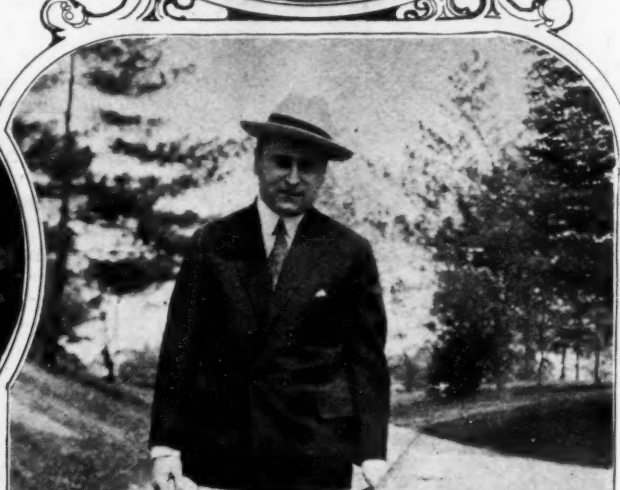
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In the Summer an Artist's Fancy—



THE charming pianist, Wynne Pyle, appears in No. 1 with a sunny smile and a parasol (among other things) in her summer garden at Bar Harbor, Me., while in No. 2, Toscha Seidel forgets his violin and prepares for a dive at Lake George, where he is spending the vacation months with his mother and brother. In No. 3, Merle and Bechtel Alcock, a singing couple well known to MUSICAL AMERICA readers, make Florence Hinkle's dog "Sonny" beg for a golf ball on the steps of the summer home

of the Witherspoons at Darien, Conn., where they have been visiting. No. 4 shows Mildred Faas, the Philadelphia soprano, with her dog "Victor" on her farm near the Quaker City. Not an artist, but an artist's manager, greets us in No. 5, Jules Daiber, who brings us Tetrizzini and Bonci next season. He assures us he is not driving his own car, but the car of a friend. Extraordinarily frank, Mr. Daiber! The Metropolitan Opera conductor, Artur Bodanzky, who adds to his activity the post of conduc-

tor of the New Symphony Orchestra during the coming season, is seen in No. 6 with his children at Seal Harbor, Me. Selby C. Oppenheimer, impresario of San Francisco, waters his garden in view of the camera man at his summer place at Larkspur, Cal., in No. 7. Max Pilzer, the widely known violinist, is out for a walk on Riverside Drive with his dog in No. 8. Last, but not least, the young mezzo contralto, Marguerite Potter, is shown at Monmouth Beach, N. J., where she is resting these midsummer days.

Less Broome to Introduce Metropolitan Singers at Ocean Grove

Under the management of Less Broome, a concert will be given on Tuesday evening, Aug. 12, in the Auditorium at Ocean Grove, N. J., for the benefit of

St. Paul's M. E. Church.

Mr. Broome will present two Metropolitan Opera singers in the persons of May Peterson, soprano, and Reinald Werrenrath, baritone, and also Giacomo Quintano, Italian violinist, and Zhay Clark, American harpist.

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LOS ANGELES REVELS IN CHAMBER MUSIC SERIES

Zoellner Quartet Closes Notable Recital Course—Other Events of the Week

LOS ANGELES, CAL., July 26.—Last night the Zoellner Quartet closed the most notable series of chamber music concerts ever given in Los Angeles. Together, the Zoellners have given five recitals here in the past three months and have introduced many works that are new to the city.

The recent concerts were held at the Ebell Club Auditorium, and were well supported financially. A resume of the concerts shows that the Zoellners in the time played thirty-one works from twenty-two different composers. A notable list was well divided among the nineteenth-century romantics and the present century moderns. Several of the works called for a pianist, and in these Joseph Zoellner, Jr., the pianist, proved himself a surpassing cellist.

The Los Angeles Symphony Orchestra has scored strong points in engaging Alexander Saslavsky as concert master for that organization and securing the Temple Auditorium for the season.

Homer Grunn recently presented a few of his most talented pupils in a recital at the Little Theater. Mr. Grunn leaves shortly for Arizona, where he spends his vacations on one of the Indian reservations, securing local color and themes for his compositions.

Charles H. Demorest has been elected dean of the Southern California Chapter of the American Guild of Organists. Mr. Demorest is one of the most able local performers.

John Doane, organist, of New York is visiting in this section, and will give a recital at Bridges Music Hall, Claremont, July 25.

Raga Linne, of the American Conservatory, Chicago, is teaching here a few hours a week, while she is spending her vacation in and near Los Angeles.

John Smallman made a strong success in his singing at the State convention of the California Music Teachers' Association in San Francisco, where he gave a program at the Fairmont Hotel concert rooms.

Emma Porter Makinson is receiving the congratulations of many friends on the success of her pupil, Ruth Hutchison, who won first vocal honors at the biennial competition of the N. F. M. at Peterborough, N. H.

Carl Venth, visiting Los Angeles from Texas, was the guest of honor at an afternoon musicale at the studio of Mrs. Anna Ruzena Sproutte, Blanchard building, Wednesday afternoon. Mrs. Sproutte provided a pleasing musical program, which was heard a piano and violin sonata by Mr. Venth, the violin part being played by Mr. Venth and the piano by Mrs. Winter Hall. Mrs. Hope played piano pieces by Harold Webster, Christian Sproutte was listed for violin numbers, and Mrs. F. H. Colby for voice. Mrs. Sproutte sang several songs by Gertrude Ross, who accompanied her.

Arthur Claason, recently of San Antonio, Tex., is in Los Angeles investigating its opportunities for the display of his talents as a conductor and teacher. He hopes to form a large chorus of mixed voices and give choral work in a style commensurate with the size of the city. He will be remembered in New York as the founder of the Mozart Choral Society and the conductor of many concerts at the Metropolitan Opera House as well as of choral festivals.

Earl Meeker, baritone, is in Denver studying singing with Percy Reckers Stevens, and is occupying the bass chair of the Trinity Methodist Church while there.

W. F. G.